VOLUME 2
No.8
DECEMBER
£1.60
USA $3.75

WIN CRAIG CHARLES' NEW BOOK

RED DWARF SMEGAZINE

OUT OF TIME?

Are the Red Dwarf crew really dead?

"Ah... Everybody's dead and seem to be wearing a ridiculous toupee...

SPECIAL EFFECTS

We visit the Lava Planet

ENGAGE PANIC MODE!!!"

SMEGATORIAL

Well, Red Dwerf VI has come and gone on our TV screens - en ell too brief run I heer you cry, but feer not! The Smeg is here egein, packed full with interviews, comic strips, news end behind-the-scenes information on the greetest science fiction comedy series this Universe hes ever produced. Plus, there's a veritable explosion of Red Dwerf mechendise eround these days, even if some of the books plenned for this yeer heve been put back until 1994. Like Series 6, I'm sure they'll be worth the weit.

Apologies to anyone who tried to buy Grant Neylor's new book, *The Last Humen*, lest month. By the time we found out that this hed been delayed our lest issue wes elreedy on press, so it was too lete to correct what we were saying in our news column. To give you en idee how fer ehead we work, the Cat's *Tongue Tied* single has just crept up to number 17 in the pop cherts es I write this. By the time you get this issue he might have thundered up to number 1 or he might heve dropped out of the chart eltogether. In other words, we do our best, but you can't believe *everything* you reed in the Smeg, es things chenge very quickly in the wecky world of Red Dwerf.

I reckon thet's why we love it so much!

Mike Butcher

DANNY JOHN – *JUDGED!*

JUDGE DREDD © FLEETWAY EDITIONS LTD

JANE KILLICK

Danny (the Cat) John-Jules ran into trouble recently when Fleetway's own Judge Dredd quite literally 'felt his collar'. You can read the full story behind Danny's encounter with 22nd Century Justice on page 21!

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The Official Red Dwarf Fan Club has a new address, so make a note of it now:

**40 Pitford Road
Woodley
Reading
Berkshire
RG5 4QF**

Don't panic if you have recently written off to their old address, as your letter will still reach them. However, if you want details on the club now send an SAE to their new address and they will get back to you as soon as they can.

A JAKE BULLET MYSTERY

THE CASE OF THE COP'S COMEDOWN

"Free Will and other Political Prisoners"

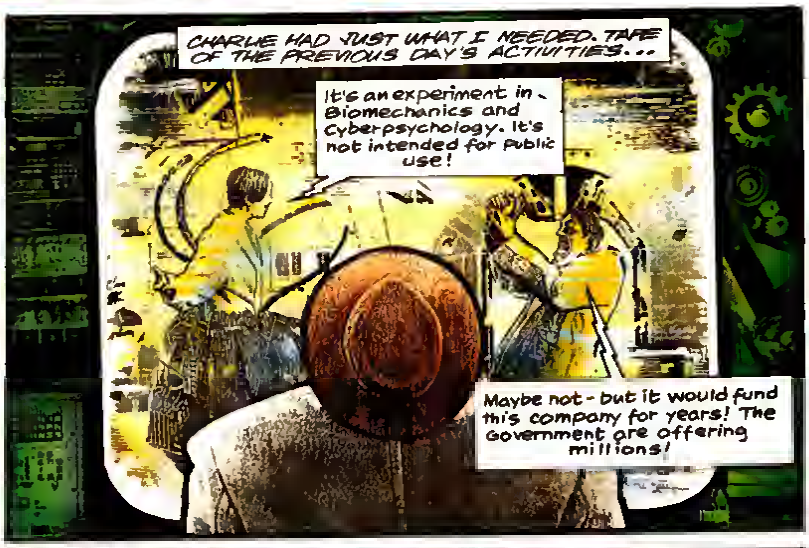
SCRIPT: VOTER Noble +++ ART: VOTER Flint +++ LETTERS: VOTER Phoenix

0800 - F-R-E-E-F O-M
SO PLEASE CALL WITH ANY INFORMATION TO THE IDENTITIES OF THESE OFFENDERS.
AND, AS USUAL, IF WE DON'T KNOW WHO COMMITED THESE CRIMES BY EIGHT P.M....
...FOUR MEMBERS OF OUR STUDIO AUDIENCE WILL BE PUNISHED INSTEAD!
IF YOU KNOW ANYTHING CALL NOW.
OR YOU COULD BE JOINING US NEXT WEEK IN THE STUDIO!
TEK
TEK
TEK
TEK
TEK
TEK
TEK
TEK
TEK
TEK
SOMETHING WAS BUGGING ME, AND IT WASN'T THE STATE. I WENT TO THE SURVEILLANCE DEPARTMENT TO WATCH THE SHOW.
THANKS CHARLIE. CAN YOU FREEZE IT AND ZOOM RIGHT THERE?
GREAT. NOW DO THE SAME FOR THE PREGNANT GIRL.

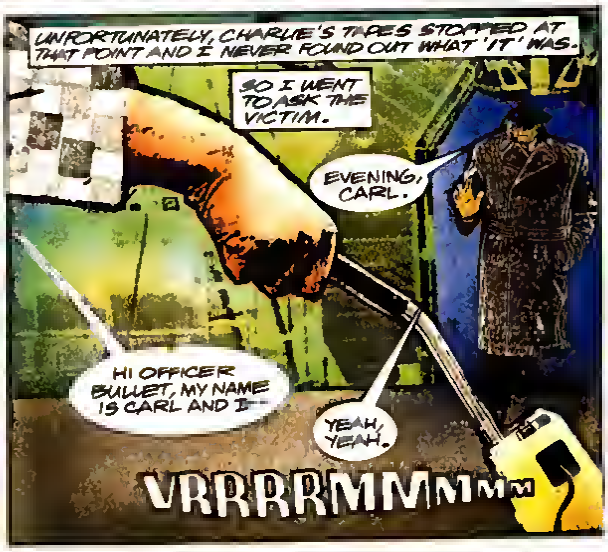
FUNNY PLACE TO WEAR COSTUME JEWELLERY. FUNNY CIRCUMSTANCES TOO...
BUT THEN CIRCUMSTANCES CHANGE

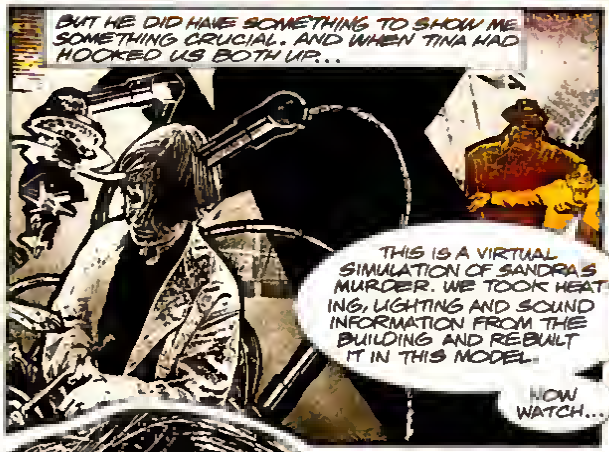
AFTER ALL, I'M WEARING ONE MYSELF RIGHT NOW...
AND MY SECRETARY SAYS I GOT NO FASHION SENSE.

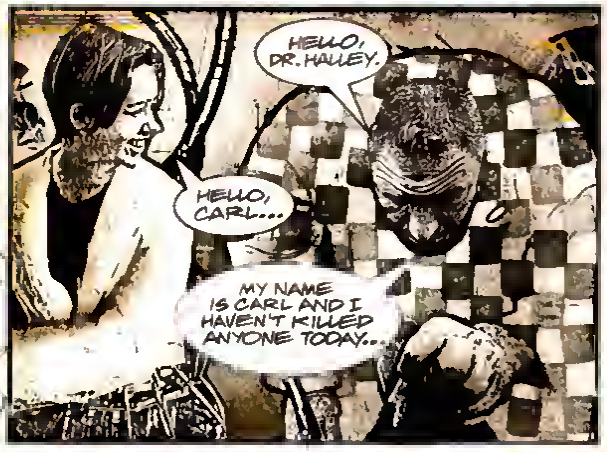
ARE WE WATCHING BRAINFADE, CHARLIE?
'COURSE WE ARE, DUCK. GOVERNMENT FAVOURITE, THEY ARE. WHAT YOU WANT?


CHARLIE HAD JUST WHAT I NEEDED. TAPE OF THE PREVIOUS DAY'S ACTIVITIES...
It's an experiment in Biomechanics and Cyberpsychology. It's not intended for public use!
Maybe not - but it would fund this company for years! The Government are offering millions!

It's mine. It's my invention and it stays mine. God knows what they'd do with it!
I forbid you to mention it to anyone!


UNFORTUNATELY, CHARLIE'S TAPES STOPPED AT THAT POINT AND I NEVER FOUND OUT WHAT 'IT' WAS.
SO I WENT TO ASK THE VICTIM.
EVENING, CARL.
HI OFFICER BULLET, MY NAME IS CARL AND I—
YEAH, YEAH.
VRRRRMMMMM





NEXT ISSUE: THE PAVEMENT SURFING HEAD INJURY CERTAIN DEATH BLUES (AND HOW TO COPE WITH THEM).

NEWS FROM THE DWARF

with Jane Killick

NOVEL POSTPONED

As anyone who has been scouring bookshops for the new Red Dwarf novel has probably discovered by now, the book has been postponed until next year. ***The Last Human*** by Rob Grant and Doug Naylor had been due to come out at the end of October, but a lack of writing time forced it to be delayed. Although it would have been possible to rush out the novel to get it in the shops as planned, Rob and Doug decided they could write a much better book if they waited until they could devote more time to it. The decision was made at a very late stage when last month's Smegazine had already gone to press. Publishers Penguin are hoping that the novel will be available in the Spring.

RAVE REVIEWS

Red Dwarf VI hit British TV screens to a host of good reviews from the 'quality press'. Pieces in papers like ***The Guardian*** and ***The Telegraph*** had good things to say about the cast and said the programme was very funny and well written. The show has been widely regarded as 'just' a cult science fiction show in the past, and this could help Red Dwarf get the wider recognition it deserves.

VIRGIN WINDOW

There's just about time to get down to Virgin Megastore where they have a whole window display devoted to Red Dwarf. Everything you can buy related to Red Dwarf will be available from T-shirts, to videos and books. But the best part is going to be the competitions and special deals available. There are lots of ideas as to what these may be, including the chance to get hold of some advance copies of the Red Dwarf books being released next year, and/or special discounts. The display has been at Virgin in London since the beginning of November, but as a special deal for Smegazine readers, they're saving the best offers until the last week in the month when the Smeg hits the shops.

T-SHIRTS

New T-shirts based on RED DWARF VI are continuing to come out from those nice T-shirt people, Network. New out this month is the first ever Cat T-shirt proclaiming "something's coming and it does not smell good", there's another one with a new Red Dwarf logo, and one features Starbug landing on a planet which is printed all over the T-shirt (including the back and sleeves). These three are exclusive to HMV and mail order until after Christmas. For details see the adverts which regularly in this very publication, or call Network's 'hotline' telephone number 081-540 5545.

Already widely available are Duane Dibbley's 'Duke of Dork', Kryten's 'Space Corps Directive' and Rimmer holding a red light bulb (not the new energy saving type, we notice) saying "step up to red alert".

TALKING BOOK AWARD

The Red Dwarf talking book, as read by Chris Barrie, has won an award for the best Spoken Word recording of 1993. Laughing Stock, the producers of ***Red Dwarf: Infinity Welcomes Careful Drivers*** picked up a gold disc from independent distributor, Pinnacle Records, earlier this year. They describe it as "a special tribute to the skill and patience of Chris Barrie and the weeks of hard work that went into recording the Grant Naylor bestseller". The abridged double cassette version jumped into the Gallup Spoken Word Chart at number 3 and has been in the charts ever since.

VIDEOS

Red Dwarf V should be coming out on video sometime in 1994, but a date hasn't been fixed yet. As we reported a couple of months ago, the original November release date was been put back, despite what was being said elsewhere. The delay is a knock-on effect from Red Dwarf's first series coming out much later than originally planned. As soon as BBC Video has updated its schedule, we'll tell you about it.

TONGUE TIED DELAY

More delays struck the release of Danny John Jules' ***Tongue Tied*** video, the 30-minute music video/drama/documentary accompanying his single. This was because of a misunderstanding over the cover design between record company EMI and TV production company, Grant Naylor. As a result the video will not now be available in the shops, but instead can be obtained via mail order EXCLUSIVELY through the Smegazine. See the special advert next in this issue.

The single itself has been doing very well for Danny under his guise as 'The Cat' and entered the British Gallup charts at number 18 in its first week on sale.

A SPECIAL CHRISTMAS MARIAN

An hour-long Christmas special of ***Maid Marian and her Merry Men***, featuring Danny 'Cat' John-Jules is expected to be shown this December. The story, which involves a little bit of love interest for Marian, is considered by most people on the show to be the best one they've ever made. It was originally going to be shown last year, but was postponed. It should be on this Christmas (possibly in two parts), although the Christmas schedules hadn't been finalised as The Smegazine went to press.

KRYTEN'S STAGE DEBUT

Actually, it's a début for the writings of Kryten's human half, Robert Llewellyn. His new play ***Punchbag*** previews at the Hampstead Theatre from December 2nd. It's set in a women's self-defence class and is described as "a fast, furious, frantic, provocative and violent, romantic comedy about the battle of the sexes". Because Robert has been working hard writing the play, he won't be appearing in it. Most of the stars were still in the process of being signed-up as The Smeg was on its way to the printers, but we can tell you the cast includes Buffy Davis. The play's being directed by Glen Walford and the fight director is Bill Hodds.

PLAYBOY CAT

Danny John Jules is also appearing in a play this month. ***Playboy of the West Indies*** by Mustapha Matura runs at the Tricycle Theatre in London's Kilburn High Road from December 9th. It's set in Trinidad and centres around a stranger who runs into the sleepy village of Mayaro saying he has killed his father, and instantly becomes the envy of all the men and the desire of all the women.

Danny plays Mac, one of the drinking card-playing gang in the village. It's on in Kilburn until sometime in January when it transfers to The Nuffield Theatre in Southampton where it stays until March.

RED DWARF CONVENTION

If you're looking for something to do with your Christmas money, what better than to register for a Red Dwarf Convention. The first event planned for next year is Trek/Dwarf II, a ***Star Trek*** and Red Dwarf convention, run by the same people as last year's Trek/Dwarf. It'll be the usual round of games, talks, videos and guests held at The Holiday Inn in Leicester over one weekend in March. Negotiations are ongoing to arrange some Dwarf and Trek guests. Last year, incidentally, Danny 'Cat' John-Jules went along. The dates are 25-27th March 1994. For more details, contact: Trek/Dwarf, 47 Marsham, Orton Goldhay, Peterborough, PE2 5RN. There's a discount for early registration (i.e. by the end of January) and for under 16s. Don't forget an SAE when you write.

FLEETWAY EDITIONS AND DC COMICS PROUDLY PRESENT

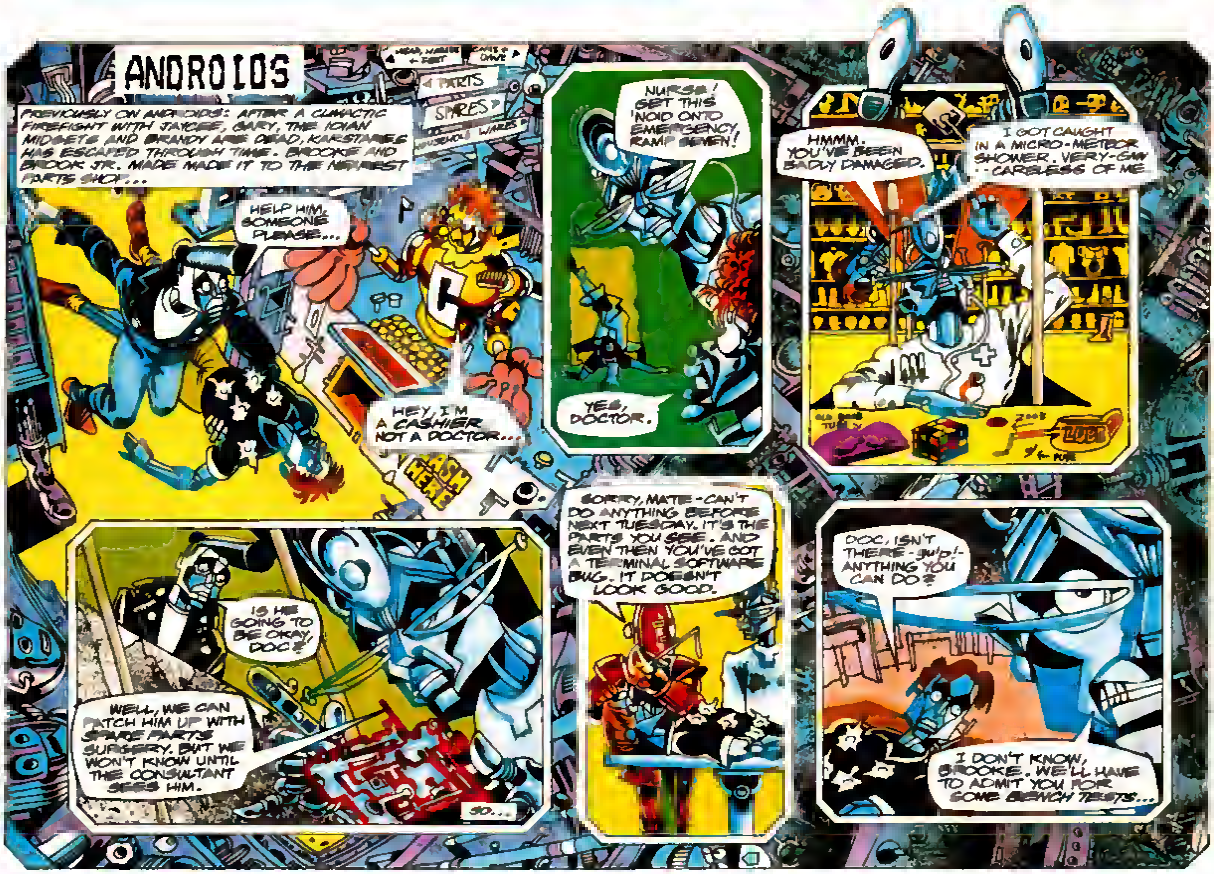
BATMAN/JUDGE DREDD II
Vendetta in Gotham

When Judge Dredd returns to settle old scores with the Dark Knight Detective, Gotham City witnesses the greatest slug-fest ever! And as Dredd fights it out with Batman . . . he knows that one of them is going to die!

John Wagner, Alan Grant, Cam Kennedy bring you this highly collectable, action-packed sequel to the best-selling Batman/Judge Dredd I: Judgement on Gotham.

On sale 17th November from all good newsagents and comic shops.
Price £2.95 —Don't miss it, creeps!

Front cover colour scheme may vary from example shown.



ANDROIDS WILL BE BACK AFTER THIS MIASMA OF STRIPS, ARTICLES AND ADS...

'OUT OF TIME' IN REHEARSAL

The atmosphere on set on the final day is so much more relaxed and carefree than on other rehearsal days. The cast can see the light at the end of the tunnel, it is their last day together on Starbug, and as good an excuse to muck about as any.

The previous seven weeks of making Red Dwarf VI have been somewhat last minute. After being told by the BBC to have the series ready for transmission in April or it would be the end of Red Dwarf, Grant Naylor Productions set out on a punishing schedule to fit everything in. Scripts were handed in at the last minute, then rewritten at the last minute, effects were still being built at the last minute, while some scenes were even filmed at the last minute, with the floor manager counting down the seconds to the end of the booked studio time. Then the BBC changed their minds at the last minute and decided they would transmit Red Dwarf VI six months later instead!

Hence, making the show was hard work for everyone involved. "Umm, just a bit!" Doug Naylor says. "Rob's been home, what is it? Three times this year?"

"It's been awful for us," adds Rob Grant. "We're going to spend six months in a nursing home!"

Money was also tight for the series. Red Dwarf is classed as 'comedy' as far as budgets are concerned, but it tries its hardest to be filmed like a drama, and the coffers allegedly ran dry about half way through. Cost is obviously something that lies at the back of the writers' minds because they are also the show's Executive Producers: "But when you're doing the first draft, or at least thrashing out the idea, you can't be too restricted by what's possible

and what's not possible," says Rob Grant. "Of course you always want to push the envelope as to what's possible and what's achievable. I think it's expected of the show to try different and new things."

Problems of the script being delivered late (causing autocue to come to the rescue again) are put aside for the last day, but the autocue gives the film crew a few problems in deciding where to hide the monitors so they won't get in the way. And a lot of rehearsal time is spent shifting them around to make sure the actors look in the right place when they deliver a line.

Robert Llewellyn is confused by one of Kryten's speeches on the autocue which talks about him being "an earlier" model to the mechanical Lister. "I've never understood this speech," he proclaims, "and it's now getting to a point where I need to understand it."

The premise is that Lister, underneath his human exterior, is really a robot. And as a 3000 series, he is technically subordinate to Kryten.

"That's something we've talked about for ages and ages," says Rob Grant. "We liked the idea of how that would change Kryten's attitude to him. When you get these ideas you never know if it will be good for a show or it'll just be a scene or a few scenes."

Starbug soon passes through the 'unreality pocket' that created the illusion of Lister being an android, so the idea only lasts a few scenes.

The illusion doesn't entirely convince Rimmer or Cat, but Kryten cannot refute the X-ray evidence in front of him. So it is left to him to tell Lister about their discovery. In rehearsal, after Rimmer and Cat leave the Ops room, Danny and Craig start chatting about the scene and how they should exit. The action grinds to a halt because Kryten can't continue with his speech amidst such interference. As soon as Chris realises the scene is only half over, he grabs Danny and drags him out of the door.

With Lister left to perform some of the ship's more menial duties, Kryten retires to the Cockpit where Lister has to bring the crew their tea. Craig Charles collects the tea tray from where it is waiting for him in the mid-section, but he picks up the wrong one. Realising it is the tray meant for the chocolate cake (for later in the scene), he takes it back. Returning to the mid-section, the tray slips out of his hands and crashes to the floor. Fortunately, the chocolate cake is in the fridge, patiently awaiting its on-screen debut, and no damage is done. Craig eventually picks up the correct tray of tea mugs and takes it into the cockpit. Determined to carry it in style, he balances it on his head and takes his hands away. As the cups rattle, the woman who is in charge of props covers her head with her hands, waiting for the sound of smashing crockery.

As all four of the cast rehearse in the cockpit, they decide to swap hats and glasses. Chris and Robert look even sillier wearing them than Craig and Danny did.

The silly mood continues when it is time to play in the pre-recorded video tape of the Dwarfers in the middle of an unreality pocket, wearing animal heads. Instead, the VT operators decide to play a tape of one of the film crew water skiing!

The next object of ridicule is the Producer, Justin Judd. During a break in rehearsals, Danny John-Jules walks up and down the set with his jeans hanging half way down his bum saying "there's no money left". The impression is such a hit that Craig Charles decides to join in to form 'The Justin Brothers'. "What a horrible thought," comments the floor manager.

Fortunately, Justin wasn't on the set at the time.

RED DWARF – OUT OF TIME ?

An explosion rocks Starbug's cockpit and Lister is thrown back from his station onto the floor. Kryten goes to help him, but Lister is dead. Starbug is hit again and Cat is thrown across his station. Kryten announces he too is dead. Kryten tells Rimmer "there could be a..." before he is hit by another blast of fire. Rimmer tries to rouse him, but it is no use. Rimmer, who now can only rely on himself, grabs a bazookoid and runs down to Starbug's engine rooms. He fires at the time drive and Starbug explodes...

...TO BE CONTINUED.

Back in rehearsals, Kryten has returned from meeting the future versions of the Starbug crew. He is so shell-shocked, he promises to make Lister a special supper including zippy curry and chilled margueritas. "They're all my favourites," says Lister. "Sadly, I know," Kryten replies. The line doesn't quite make sense until Robert Llewellyn realises he has read out the stage direction (SADLY) from the autocue!

Kryten retires to the galley to prepare Lister's supper using "his favourite bowl" and "his little cup", but Robert doesn't handle the props lovingly enough. The bowl slips from his fingers onto the work surface, smashing in two. He picks up the broken crockery and hands it apologetically to the props woman. Fortunately, she has kept a spare bowl locked away for the evening's performance.

Craig Charles then joins Robert in the galley to rehearse the second part of the scene. He rests his hand on the sink and realises it is loose. He picks it up and puts it on his head. Finding the tap, he positions it in front of his mouth like a microphone and speaks into it. "Lister to Red Dwarf..." Robert just stands there and laughs at him in his characteristic loud cackle.

Later in the Ops room, the Dwarfers get to see their own future selves, thanks to Lister tapping into the security cameras. Apart from Lister's brain, the most notably transformed is Chris Barrie as Rimmer. The make-up and costume department did such a wonderful job in aging him that he looks quite different: "It looked like everyone

PHOTO: OLIVER UPTON

So ended the last episode of Red Dwarf VI leaving everything open for the next series. Are they really all dead? Is Rimmer's parting shot to destroy them all while trying to save them?

Well, nobody knows because the next series hasn't been written, but this wasn't the ending for *Out of Time* that was originally filmed. The idea to go out on a cliffhanger was thought of in post-production. A conclusion to the story was written and recorded and The Smegazine was there...

In the original version, everything happens in roughly the same way until Rimmer blasts the time drive. The time drive explodes and Rimmer is thrown back by the force of the blast. As he lays there, everything around him returns to normal. With the time drive destroyed, there is no way the Starbug's future crew can use it to travel through time and destroy them. There is no debris or smoke, just the time drive laying in bits on the floor. Rimmer looks at what he has done and realises:

"Smeg, I'm a hero!" He gasps, and faints.

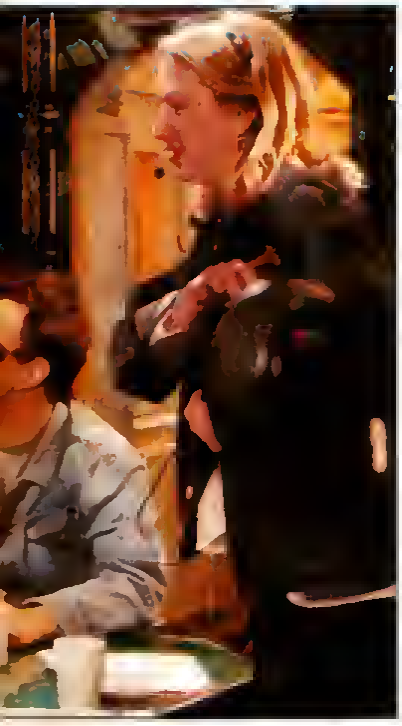
Later, Rimmer celebrates his heroics with Lister, Cat and Kryten. They are of course returned to the land of the living because it is now impossible for their future selves to kill them in that way. They toast their good fortune with a glass of marguerita. "To the present." Kryten says as they chink their glasses together. They all sip the wine commenting "nice wine... good year... best yet," indicating that they are happy with the year they are living in without all that messing about with time travel. Then the end credits roll.

That was how it was scripted, but it was changed during rehearsal when Craig Charles took one sip of the 'marguerita' and exclaimed it was 'urine re-cyc'. Just hours before the scene was actually filmed it was considered a good idea to go out on a laugh. Craig's ad-libbed line was in, and the make-up department rustled up four foam moustaches for Starbug's crew to show what sort of cheap plonk they were drinking. The end, therefore, not only tidied up the time paradox and brought everybody back to life, it also reprised the urine re-cyc joke used at the beginning. It thereby provides one explanation for the episode's original title, *Present from the Future* - the gift presumably being the foresight of their future mistakes and a warning not to turn into three aging fat gits and a jar with dreadlocks.

Once this had all been filmed, the production team realised it didn't necessarily need to end that way, and several ideas were mooted. They thought about finding Red Dwarf in the closing stages of the episode (this had been the original idea, but was ditched when the episode was written). They considered using model shots to show Starbug approaching Red Dwarf as a kind of cliffhanger. But, having killed everybody off, it was decided that would be a better teaser for the next series - especially as the BBC had already said they wanted more Red Dwarf.

For this new ending, though, Starbug would have to be seen to explode. The BBC special effects department, who thought they had finished with Red Dwarf for the year, were asked how much it would cost to explode Starbug. They worked out a budget for the shot, but the producers said they couldn't afford it. So the final shot was compiled electronically using an existing shot of Starbug and putting an explosion on top of it.

So what will be the conclusion to the episode, assuming Red Dwarf VII goes ahead? Have the crew of Starbug run *Out of Time*? My guess is that the conclusion will be different to the one originally conceived and filmed. The writers probably don't even know what the end of the story will be yet. At least they have a little while to think about it.



from Lord Kitchener to Des Lynam, didn't it?" says Chris. "But it's licence, we can make it Rimmer, sell the concept to the audience that it's Rimmer when he's fifty or whatever."

"I think it's all in the eyes anyway," adds Danny, who had to be aged as Cat. "It happens to people you know in real life. You think 'that's not him, is it?' Then you realise you went to school with this guy in the same class, you know, he looks like your Dad."

Craig Charles rehearses the scene while smoking a cigarette (as usual), but he needs both hands to look into the viewer and so he sticks the cigarette in his ear.

All this is observed by a plethora of people, including the camera supervisor, Rocket, who is the next in line for one of Craig's jokes, when he decides to alter one of Lister's lines: "So what?" he says. "So you're fat and bald, that's what happens when you get older - just ask Rocket!" The crew fall about laughing, including Rocket himself. The next line in the scene belongs to Danny, but he can't say it because he's laughing too much.

The next scene to be rehearsed is the final one celebrating Rimmer's heroics, with a glass of marguerita. As they clink the glasses together in a toast, Craig says the glasses have a "comedy ring" to them, but Robert fears it could be a "comedy smash" if they are not careful.

With the end of the series in sight, Rob Grant thinks the gamble they took by setting everything on Starbug has paid off: "We made a conscious effort to make it as funny a series as we could and it certainly has been getting bigger laughs in the studios... [but] it's very hard to tell when you're so close up to it. There's many a slip betwixt recording and broadcast because they change so much in the edit and in the dub, but I really don't think there's a bum show in it. I usually think, 'oh that one's going to be a bummer', but I don't really think that's happened this time." Rob pauses, then adds. "I may revise my decision."

As for the cast, they agree it has been a good series, but hard work. "It gets harder every year," says Danny John-Jules.

"It's been hard for me because I'm too old," adds Robert Llewellyn. "These kids that I work with, these young children! I've got a year older doing this show now, I don't want to say how old, but I'm the oldest person in the gig, aren't I? By hundreds of years."

"It's been funnier than most of the sit-coms you see on the television," says Chris. "It's more interestingly shot than most of the drama you see on television. When things like *Have I Got News For You* is winning best television comedy programme in certain award ceremonies, you always think, *television*? That's a radio programme put on television, made visual. Whereas the visual creative impact that Red Dwarf can produce - that's *real* television."

Words & pictures: JANE KILLICK

the junior encyclopedia of space

Bonvena al subenciklopedia de spaco!
("And I think we all know what that means!")

IN STASIS LEAK LISTER GOES BACK TO BEFORE THE CREW OF THE SHIP WERE WIPED OUT AND FINDS THAT FIVE YEARS LATER HE IS MEANT TO GO BACK IN TIME AGAIN AND MARRY KOCHANSKI, BUT IN PSIRENS HE WAKES UP FROM 200 YEARS OF SLEEP AND ISN'T MARRIED TO HER, SO WHAT IS GOING ON? (various questioners)

Where is it written that "Thou shalt see every event of Lister's life"? Who says he isn't married to her, just because we didn't see the event? Okay, so that's a definite runner for "most unconvincing answer of the page", but it is possible. However, it isn't the only possible answer. Cast your minds back to *Future Echoes*, where Lister attempts and fails to change a possible future event. Lister's actions caused those outcomes, and if Lister had followed the same actions as the Lister from the future in *Stasis Leak* then he would reach the same time/space in his reality. On the other hand, we already know from both *Timeslides* and *The Inquisitor* that Lister *can* change the possible future, and we also know from watching *Dimension Jump* that the smallest change can cause huge differences. The theory seems to run along the lines that for every possible event there is a possibility of it not having happened, hence in one point of space/time there are people who never saw men as providers or women as child bearers, and our crew visited them in *Parallel Universe*. Therefore, at some point in Lister's life, through his own fault or someone else's, an event that happened in the Stasis Leak-Lister's life didn't happen in the life of the Lister we now follow. This means it is perfectly possible for him to see his future self but never become that person, and it now seems highly unlikely that he will become the version of himself aged 178 and appear to himself in the old bunk room. Clear? Oh, well forget it then. Judging by Lister's "chirpy optimism" he probably hasn't realised anyway.

WHERE CAN I GET HOLD OF ONE OF THE RED DWARF BADGES MENTIONED IN THE 'PROGRAMME GUIDE'? (Simon Cook)

Unfortunately for you, you can't unless you can find somebody who is prepared to sell you a complete back issue - and Fleetway Editions have run out of the early issues - so you can't even get one from us. However, don't despair, because by the time you read this those rather nice enamel badges should be available for everyone to buy. Or at least they should soon be here!

WHAT HAPPENED TO LISTER'S TWINS? (various questioners)

As people with freeze frame or slow motion facilities on their video recorders will already know, Lister successfully gave birth to twin sons Jim and Baxley (named after Jim Bexley Speed of *London Jets* fame). They suffered from rapid aging due to being in totally the wrong universe and after existing for only three days they appeared to be eighteen. To prevent them aging and dying within a matter of days they were returned to their father, Deb Lister (probably with the use of the Holly Hop Drive) and continued to live the most normal possible lives. This is why, despite Lister mentioning his twins in *Demons and Angels* we never see his sons.

DOES ROBERT LLEWELLYN NEED TO HAVE HIS HEAD SHAVED FOR THE [illegible] KRYTEN MAKE UP? A PICTURE [illegible] IN THE MAGAZINE MADE IT LOOK LIKE IT (F. Campbell)

Robert Llewellyn: bald or not?

Robert doesn't have his head shaved unless a) he has a stunt double who signs his autographs after recordings, b) his hair grows back within twelve hours, or c) he wears a wig. All of the above seem highly unlikely. To prevent his hair being yanked off his head and causing him severe pain when the latex mask is removed, Robert wears a bald cap which is probably what you saw in the photograph.

LISTER SAID TO KRYTEN "YOU'RE STARTING TO SOUND LIKE MY MUM", BUT IN THE LAST DAY HE CLAIMS HE NEVER FOUND OUT WHO HIS PARENTS WERE. DON'T THESE TWO FACTS CONTRADICT ONE ANOTHER? (Adrian Smith)

No, they don't. A boy may say to a nagging girlfriend, "You're starting to sound like my wife," meaning she sounds like she *is* his wife. Similarly, the things that Kryten is saying about serving and having no other purpose in life makes him sound as though he thinks he is Lister's mum, even though Lister never had a mum (that we know of) to say these things to him.

Maxine Lehmann

the remarkable RED DWARF databank

Q: How many stories were there about Professor Quatermass? I saw a repeat of an episode of *Quatermass II* during the Lime Grove day on BBC2 a while back, but it was in black and white. I'm sure I saw *Quatermass* in colour when I was younger. — *Martin Peters, Wiltshire*

Photo © BBC

A: You may well have seen it in colour, because the saga of Professor Bernard Quatermass spans the 1950s to the present day. *The Quatermass Experiment* started it all during the Summer of 1953, when Nigel Kneale's creation made his debut. The six part series, telling of an astronaut returning to earth infected with a spore that mutates him into a vast plant lifeform, is the stuff which legends are made of, becoming one of the most influential pieces of TV science fiction ever to have been made. Such was its success that a sequel, the *Quatermass II* you saw an episode of, followed during the winter of 1955, while perhaps the most famous story of all, *Quatermass And The Pit* was screened over the Christmas/New Year period of 1958-1959. Film versions of all three stories were made by Hammer films, with *The Pit* being the one you possibly saw in colour, but it's more likely to have been the final story, called simply *Quatermass*, which surfaced in 1979. The scripts had been around for some time and, when the BBC turned them down, Verity Lambert's company, Euston Films, took the project over and made it for ITV. Lambert herself was no stranger to science fiction, having been the original Producer on *Doctor Who*, and then the somewhat forgotten *Adam Adamant Lives*.

Q: Please settle an argument. I'm certain there were about thirty episodes of *Fawlty Towers* and the same for *The Young Ones*? Please tell me I'm right. — Jill Parsons, London

A: Wrong with a capital 'W'! There were - and I know it definitely seems as though there were more - only twelve episodes for each series. *Fawlty Towers* had a series of six in 1975, then five more episodes in 1979, followed by a Christmas episode. *The Young Ones* started with a pilot episode, which was incorporated into the series of six which followed in 1982. The second season of six episodes arrived in 1984. Both series have been repeated several times, which probably accounts for the miscalculation.

Q: Help! I'm sure I can remember a series where a gang of kids were trapped in a cave, or even a maze, trying to set an old magician free. Was it *Into the Dark*? — Alan Harris, Strefford

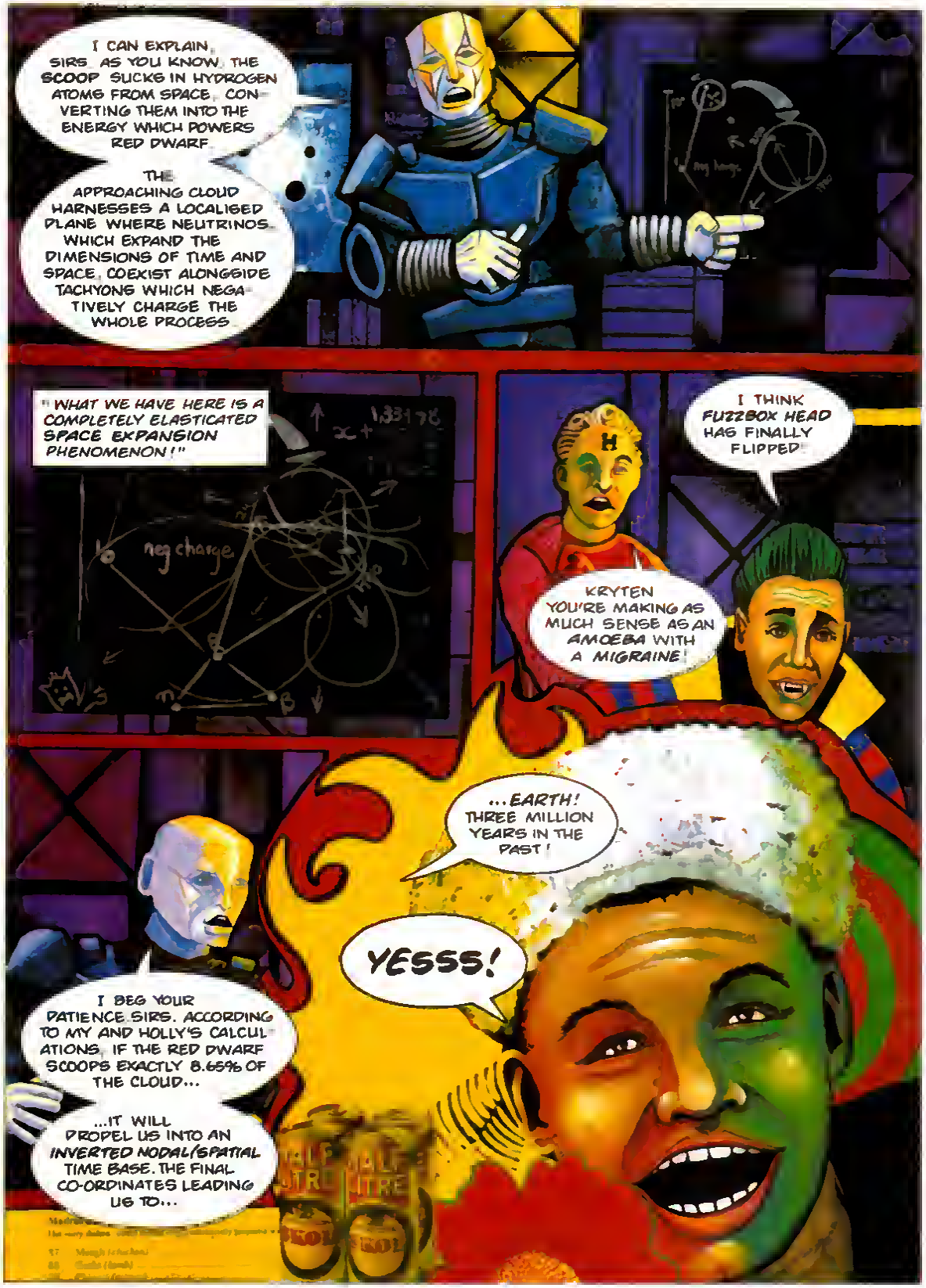
A: You're nearly right! It sounds like you're talking about *Into the Labyrinth*, which ran for three series of seven episodes between 1981-1982. The magician was Rothgo, played by veteran actor Ron Moody, who sent three children, Terry, Helen and Phil, into different points in history in the proverbial 'Labyrinth' of the title. Their mission was to try and find the mysterious 'Nidus', the source of all his power, which was stolen by a witch known as Belor, played by Pamela Salem. As they journeyed through time, they encountered Rothgo and Belor in different guises, apt to whatever period of history they arrived in. At the end of the second series they seemed to succeed, with Rothgo set free. A third series featured Phil, lured back to the caves again and drawn into Delta Time, where fiction existed as reality, and where he had to help another magician, Lazlo, played by Chris Harris, in his fight against Belor. In the earlier series the settings were as diverse as the French Revolution and the Alamo, while the last seven episodes featured everything from the *Phantom of the Opera* to *Dr Jeykll and Mr Hyde*.

Q: I'm sure there was an earlier series of *Blake's Seven* where Blake was trying to escape from a planet ruled by glamorous women. Am I right, or am I right? — Men Who Wants To Be Trapped On That Planet, S. Wales.

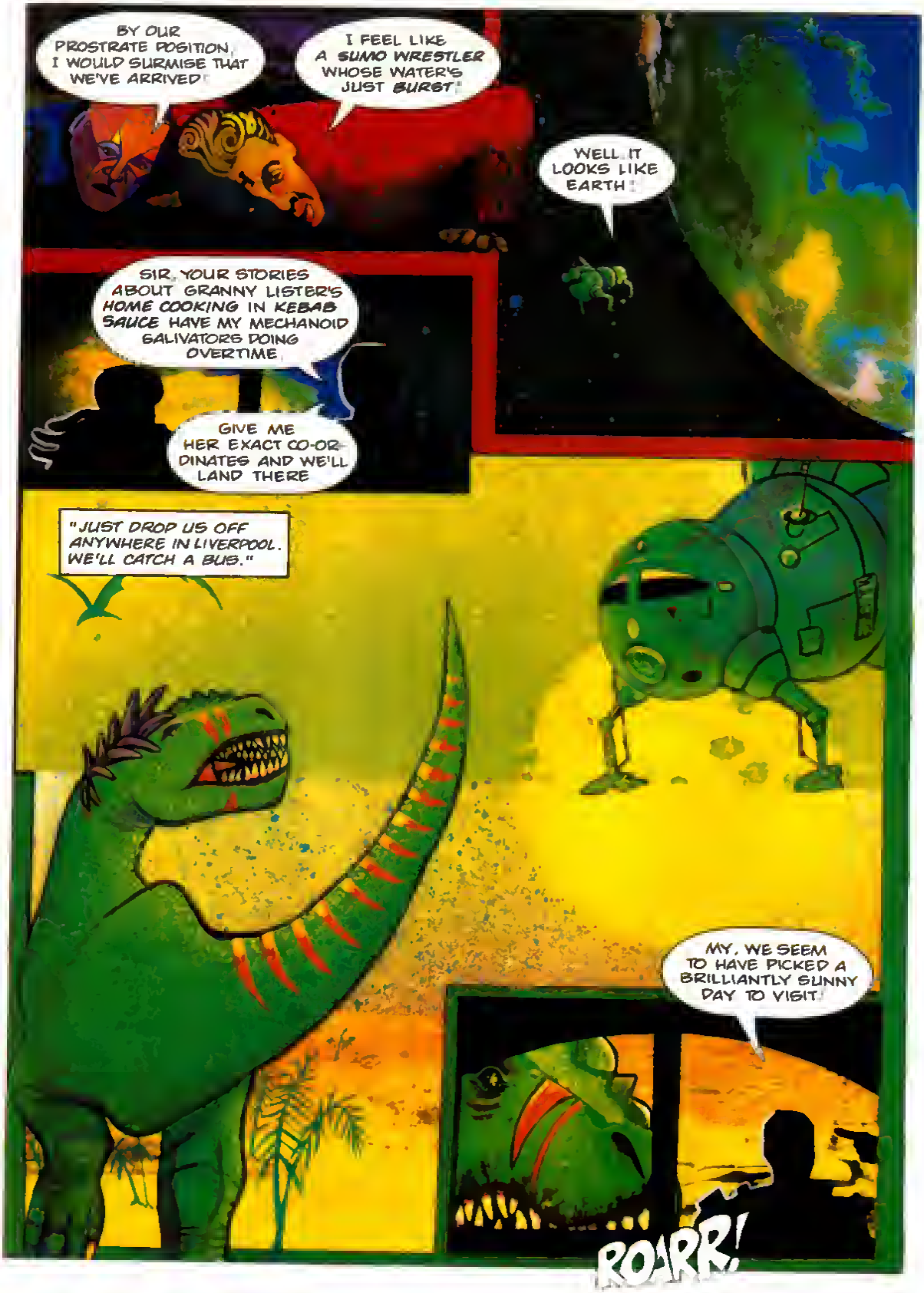
A: I think the Boys from the Dwarf would volunteer to swap jobs with him in an instant! The series wasn't *Blake*, but *Star Maidens*, made in 1975, and Gareth Thomas was in it as well. His character of Shem was one of two prisoners to escape from a planet where the dominant species was female, looking for a better life on Earth, and suffice to say, the females gave chase! Thirteen episodes were made in total.

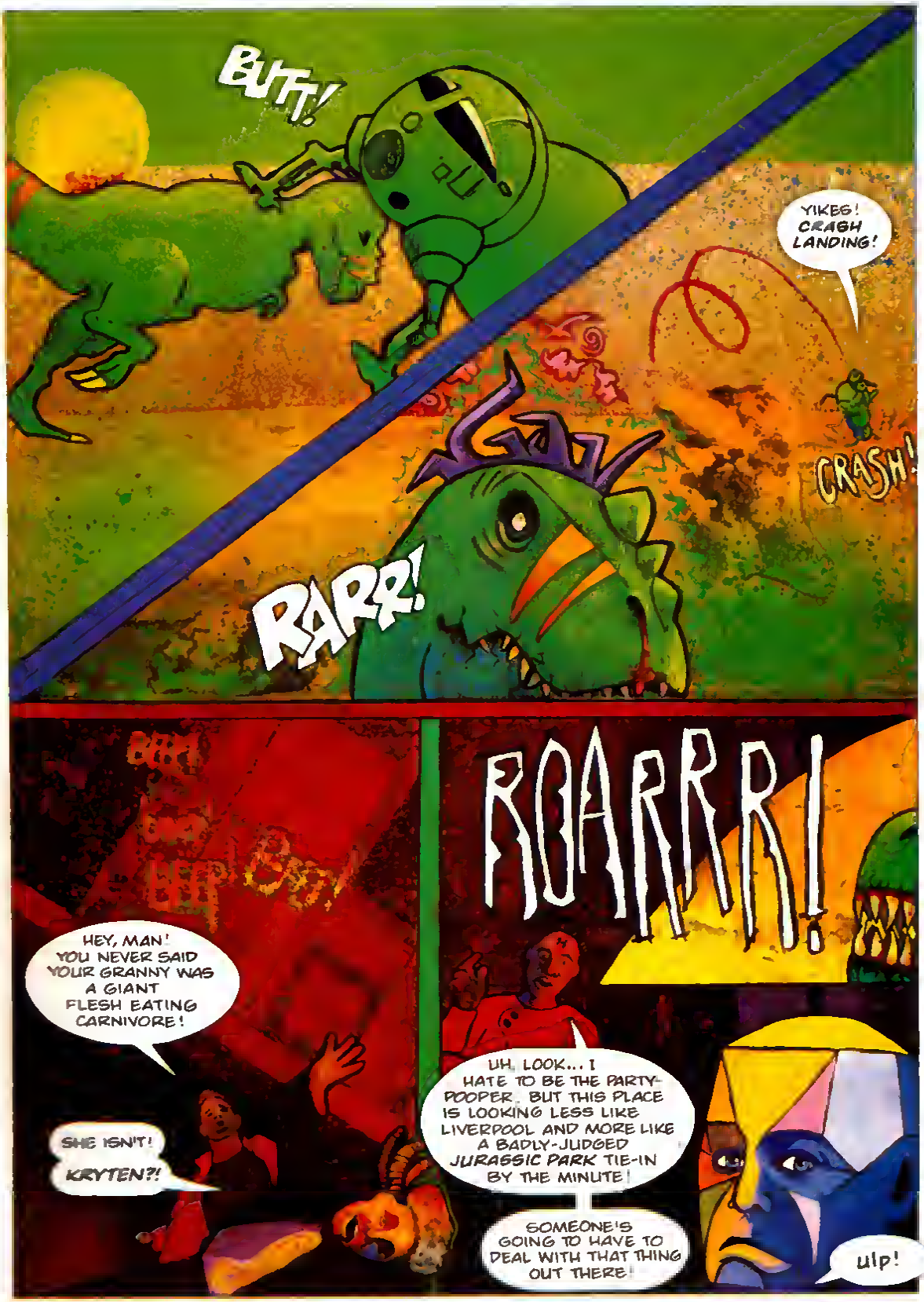
Adrian Rigelsford

SCRIPT: Jim ALEXANDER +++ ART: Emma MITHCHINSON +++ LETTERS: Eiitta FELL


I CAN EXPLAIN, SIRS. AS YOU KNOW, THE SCOOP SUCKS IN HYDROGEN ATOMS FROM SPACE, CONVERTING THEM INTO THE ENERGY WHICH POWERS RED DWARF.
THE APPROACHING CLOUD HARNESSES A LOCALISED PLANE WHERE NEUTRINOS, WHICH EXPAND THE DIMENSIONS OF TIME AND SPACE, COEXIST ALONGSIDE TACHYONS WHICH NEGATIVELY CHARGE THE WHOLE PROCESS.
"WHAT WE HAVE HERE IS A COMPLETELY ELASTICATED SPACE EXPANSION PHENOMENON!"
neg charge
I THINK FUZZBOX HEAD HAS FINALLY FLIPPED!
KRYTEN YOU'RE MAKING AS MUCH SENSE AS AN AMOEBA WITH A MIGRAINE!
...EARTH! THREE MILLION YEARS IN THE PAST!
YESSS!
I BEG YOUR PATIENCE, SIRS. ACCORDING TO MY AND HOLLY'S CALCULATIONS, IF THE RED DWARF SCOOPS EXACTLY 8.65% OF THE CLOUD...
...IT WILL PROPEL US INTO AN INVERTED NODAL/SPATIAL TIME BASE. THE FINAL CO-ORDINATES LEADING US TO...

CLUNK-CLICK EVERY TRIP.
BRACE YOURSELVES, EVERYBODY. HOLLY SHOULD BE BCOOPING ANY MOMENT...
PDOING
EH? OH, THIS MUST BE A SIDE-EFFECT OF TRAVELLING IN EXPANDED TIME.
I'M AFRAID SIR, THAT ANY BAND OF REFLECTING LIGHT PARTICLES WILL BE AFFECTED. YOURSELF INCLUDED.
THIS IS SO GROSS!
HOW COME I FEEL LIKE I'VE EATEN ONE MUTTON VINDALOO TOO MANY?
BUT I'M A HOLOGRAM! THIS CAN'T HAPPEN TO ME!
HOW'M I GONNA SQUEEZE INTO MY GIORGIO ARMANI COLLECTION IN THIS STATE?
G...N100


BY OUR PROSTRATE POSITION, I WOULD SURMISE THAT WE'VE ARRIVED!
I FEEL LIKE A SUMO WRESTLER WHOSE WATER'S JUST BURST!
WELL, IT LOOKS LIKE EARTH!
SIR, YOUR STORIES ABOUT GRANNY LISTER'S HOME COOKING IN KEBAB SAUCE HAVE MY MECHANOID SALIVATORS DOING OVERTIME.
GIVE ME HER EXACT CO-ORDINATES AND WE'LL LAND THERE
"JUST DROP US OFF ANYWHERE IN LIVERPOOL. WE'LL CATCH A BUS."
MY, WE SEEM TO HAVE PICKED A BRILLIANTLY SUNNY DAY TO VISIT.
ROARR!


BUTT!
YIKES! CRASH LANDING!
CRASH!
RARR!
ROARR!
HEY, MAN! YOU NEVER SAID YOUR GRANNY WAS A GIANT FLESH EATING CARNIVORE!
SHE ISN'T! KRYTEN?!
UH, LOOK... I HATE TO BE THE PARTY-POOPER, BUT THIS PLACE IS LOOKING LESS LIKE LIVERPOOL AND MORE LIKE A BADLY-JUDGED JURASSIC PARK TIE-IN BY THE MINUTE!
SOMEONE'S GOING TO HAVE TO DEAL WITH THAT THING OUT THERE!
ulp!

IT'S OK, KRYTEN. I'LL HANDLE IT.
ER... RANDOM FIRE SHOULD SHOO IT OFF. IF THAT FAILS...
BLOW THE FRAGGER AWAY!
ROAARR!
HEY, SMEGBRAIN! OVER HERE!
THERE, CHEW ON THIS!
BLOOM
gulp!
WOW! VINDALOO CITY!

LET'S GO!
BACK ON THE RED DWARF...
ALL MY FAULT, I'M AFRAID WHAT I THOUGHT WAS THREE MILLION YEARS IN THE PAST TURNED OUT TO BE SIXTY EIGHT MILLION!
DINOSAURS ARE SO UNCOOL, MAN WITH THOSE SHRIMPY LITTLE ARMS.
MORE TO THE POINT. I WAS LED TO BELIEVE WE'D BE ARRIVING AT GRANNY LISTER'S
HOW DO THEY STOP THEIR BANGLES FROM FALLING OFF?
AS OPPOSED TO BEING MANGLED BY AN OVERSIZED TADPOLE WITH TEETH!
YOU KNOW ME, BLIND SPOT OVER SEVEN. MESSED ALL ME CALCULATIONS UP.
SO WHAT DO WE DO NOW?
WAIT AROUND FOR OUR FOREFATHERS TO TURN UP, OR IN RIMMER'S CASE, A SMEGASAURUS!
UNFORTUNATELY THAT OPTION'S NO LONGER AVAILABLE. THE NEUTRINO-TACHYON STOCKPILE IS NEARING EXHAUSTION.

NOT A CAUSE FOR CONCERN, SIRS. THE KINETICS GENERATED BY THE EMISSION OF THE NEUTRINO-TACHYON BYPRODUCTS WILL SEND US BACK TO THE DIMENSIONS OF TIME AND SPACE WE PREVIOUSLY OCCUPIED BEFORE THE CLOUD SCOOP.
THE ONLY DRAWBACK BEING THE EXPANSION, UNTIL THE EXPLOSION, OF EVERY COLDBLOODED LIFE-FORM, OVER TWO METRES TALL, BACK ON EARTH.
"BUT THAT'S EVOLUTION FOR YA!"
YOU MEAN THE DISCHARGE CAUSED BY OUR LEAVING WILL KILL OFF ALL THE DINOSAURS?
THAT'S TERRIBLE, KRYTEN.
DEARY ME WE'RE ONLY TALKING ABOUT A BUNCH OF SMEGOID REPTILES WHOSE COLLECTIVE BRAINPOWER COULDN'T GET THEM PAST THE FIRST ROUND OF HENRY KELLY'S 'GOING FOR GOLD'!
AND AS A FASHION STATEMENT, THEY'RE POSITIVELY EXTINCT ALREADY!
WELL SAID, HOLLY, HIT IT!
blast!

THE END

TONGUE TIED & TAPED:

THE DRAMA SCENES!

Danny John-Jules is wearing a baggy pair of dungarees; a *Top Cat Brixton* T-shirt; a cap, which is on backwards; and the same beard he grew for filming *Maid Marian and her Merry Men*. He looks quite different from his Cat character in Red Dwarf. That's because he is dressed to play Leo the caretaker, the character that links together all the scenes in his *Tongue Tied* video.

In these scenes, dreams mix with reality as a whole manner of fictional and not-so-fictional people walk through the film studio where Leo works. Danny has asked almost everyone he knows to play these characters in his video; some of them are professional actors, but others have never acted in front of a camera before. Even Danny's agent was handed a script on the morning of the shoot and told, 'learn these lines, you're playing the Governor!' It's all part of Danny's grand scheme to make *Tongue Tied* more than just a pop video, by cramming as much into thirty minutes as possible.

The first person to be filmed walking into Leo's film studio is Elvis Presley, who - against popular belief - isn't dead, but has been hanging out with Lord Lucan. The man in the fabulous sparkling blue Elvis costume is impersonator Clayton Mark, known to Red Dwarf fans for appearing in **Meltdown**. "You look good, Elvis," Danny tells him. "Thank you very much!" he replies.

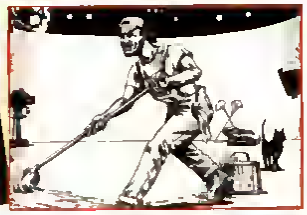
Elvis gives an excellent performance, which includes a Rock and Roll version of *Tongue Tied*. The dialogue sequences are filmed in little bits and pieces, with Danny quietly coaching his co-star.

With Clayton's part 'in the can', it's becoming apparent that two things are going to hamper the filming for the rest of the day: They are already falling behind schedule, and the noise of the workmen next door is making it increasingly difficult to record dialogue.

Next to take the stage with Danny are Judge Dredd and Judge Dread. The balding **Judge Dread** is the white reggae singer who became famous in the 1970s for his rather rude lyrics, while the chap in the expensive costume and helmet is actor Roger Weightman, who promotes the ***2000AD*** comic in which ***Judge Dredd*** appears (from the same publishers as the Smegazine - how do you think they became involved?). When the two of them meet in the film studio, it stands to reason that they aren't going to get on and Danny has encouraged their on-screen animosity during rehearsal (even though time is slipping more and more behind). In one scene where they have to exchange a

Top: The Caretaker, Judge Dread and Judge Dredd
Above: Wayne and Vanessa Morris (no relation)

= Tongue Tied = The Storyboard by Colin Howard



DANNY AS CARETAKER MOPS FLOOR, BLACK CAT WALKS UP & SURPRISES HIM.

DANNY PICKS UP CAT, "HEY, YOU SCARED ME! I KNOW, I'LL CALL YOU FRANKENSTEIN!"

HE'S DOWN IN THE LIVING LOUNGE & WATCHES RED DWARF ON PORTABLE TV.

Left: The Caretaker and Tabby Ranks' 'Yardie' manager.
Below: The Red Dwarf Posse

list of insults - like 'impostor', 'thief' and so on - they keep forgetting their lines At one point, the only insult Judge Dread can think of is 'tosser', which throws the crew into fits of laughter

Next in front of the camera is The Red Dwarf Posse, led by a dwarf dressed entirely in red - Mike Edmonds (who plays Little Ron alongside Danny in *Maid Marian*). Some of the people who just happen to be there watching are dragged in to be part of the posse. These include Smegazine Editor Mike Butcher (trying to hide at the back) and Artist Colin Howard. They perform their little piece almost perfectly in just one take.

The next two people to join Danny on the stage are a couple of old friends who he used to go raving with They're playing Tabby Ranks's Manager and his henchman Screwface, in a scene which introduces Danny singing the ragga version of *Tongue Tied* as Tabby Ranks Danny's patience with his two friends is admirable as he gently eases them into being comfortable in front of the camera. At one point, Danny becomes so involved in the action he misses his cue, "I forgot I was acting, I was too busy watching," he says.

With all their lines recorded, they go off to get changed and the film crew record some close-ups of Danny and a cat (who is an incredibly well-behaved moggy called Nigel).

While this is going on, a chap called Clive Rowe, who appeared with Danny in the West End musical, *Carmen Jones*, comes in dressed in a wide-boy suit and tap shoes. He's to do a dance routine as 'Bubbles' and walks across the studio floor making little 'tap, tap, tap' noises, but when there's a call for quiet before filming, he has to stand as still as a statue. Unfortunately, Bubbles never made it to the final video because they simply ran out of filming time.

The final scenes of the day involve a collection of unrelated Morrises: Wayne Morris (Robin Hood from *Maid Marian*) playing the director, Andrew De Bye-Mornay (a name *totally unrelated* to Andy De Emmony, the director of Red Dwarf VI); Vanessa Morris (Kit in the video) playing Leo's dream girl; and Willi Morrison (Danny's agent) as the Governor. To get everything done super-quick these scenes are recorded with minimal rehearsal, and at one point they film some of the lines by getting one of the crew to read them out and the actors to repeat them, one after the other.

The last scene needs Wayne as the director to wrap everything up This part is supposed to look like a busy studio and so everyone who is not actually operating the camera or holding the boom microphone is told to walk about in the background looking busy. But it wasn't looking busy enough, and this is where your Smegazine reporter came to the rescue, under Danny's orders Within seconds, I was standing next to Wayne in front of the camera, holding the Producer's mobile phone. "You're the Director's PA on the phone, okay?" the Producer told me. That's how it happened, honest!

Wayne, who had his lines sneakily written on his clipboard, mastered the scene wonderfully and when that was over, it was well past packing-up time.

Words and pictures: JANE KILLICK

CAT JUMPS ONTO AMAZING CHASE' LOUNGE

CAT NOW SITTING BY CHASE LOUNGE, SURROUNDED BY CAT GIRLS

SAME AS LAST, BUT BLACK CAT HAS NOW CHANGED INTO "KIT"

CAT BEGGING DOWN ON KNEES TO KIT

TONGUE TIED & TAPED: THE HOLLYS

Hattie Hayridge stands in the makeshift studio singing, "He ain't heavy, he's my brother..." That may be the song most people remember The Hollies for, but now The *Hollys* are going to be known for a different song altogether - *Tongue Tied*.

When the main parts of the video for Danny John-Jules's *Tongue Tied* single were filmed, not all the Red Dwarf stars were available and so they've come to a second filming session. It's the first time Hattie's Holly, Norman Lovett's Holly, Queeg (from Series 2) and Rimmer have all been in the same thing

"Danny just phoned me up and said come along and do something on the video," says Chris Barrie, who for the first time in his life is becoming one of the Hollys, quite different from playing Rimmer. "It's face acting," he says, "we'll have to ask Norman Lovett and Hattie Hayridge how to use our faces and not our limbs."

Because the shoot is being done on a shoestring, the room they are filming in is actually an equipment store, full of metal shelving stacked with various electrical bits and pieces. While Hattie and Norman discuss Holly's demise in Red Dwarf VI, a black backdrop is hung up behind them to disguise the shelves.

Then the Producer brings out a plastic carrier bag of black polo neck jumpers which are needed to turn everyone into Holly heads. The jumpers have got a bit screwed up in the bag and are looking a little worse for wear. One of them is handed to Hattie who wanders around looking for a dressing room. "Ah, here we are," she says, finding a secluded place behind the shelving.

With everyone dressed in black, they arrange themselves in front of the black drape, with Chris Barrie and Charles Augins (Queeg) standing on two boxes behind Hattie Hayridge and Norman Lovett. The idea is that they are the *Tongue Tied* backing vocalists. They rehearse by singing out loud in an uncertain harmony, with Danny helping them along.

When the filming actually starts, however, it's all done to a backing tape.

Top: Danny joins The Hollys.
Above: Danny gets Hattie's hair 'just right'.

[illegible] DUANE & [illegible] FORWARD

ANDY FROM ABOVE. LISTER, KRYTEN, RIMMER & DUANE - STANDING IN ARC

LIT KIDDIES CAT (CLOSE UP)

DANNY "CARETAKER" WOKEN UP BY KANDI, CHRIS, GAIL, CRAIG, ROBERT

Left: Norman Lovett and Hattie Hayridge Below: "How's it hanging dudes?"

this, Danny wants reactions as well as straight singing; especially for the line, 'my trousers they turn brown, girl'. They all look sideways and wrinkle their noses, which sets Danny off laughing.

After recording each backing vocal, Danny wants to record each Holly on their own. The first person to take the stand is Chris Barrie who can't stay too long because he has to dash off to learn his lines for the upcoming series of *The Brittes Empire*. As the camera starts to roll, Danny suggests: "Do your Kenneth Williams." Chris pulls a couple of funny faces which makes Danny crack up laughing again.

Next, it's Norman's turn and it's suggested he could waggle his ears like he did in the original Red Dwarf episode. But he can't remember how he did it, he thinks someone pulled them by sticking tape to his ears. Then he changes his mind and says someone wore black gloves to move his ears. "No, I wore black gloves," he says, "it's all coming back to me now." Unfortunately, no one has a pair of black gloves, so Norman's provided with a pair of sunglasses instead.

The experience also brought back other memories for Norman. "It just reminded me how itchy the polo-neck shirts were after a while," he says, "and how hot it was and how isolated the part was, sitting in a corner with a camera there and doing it. It's a funny sort of role to do, it's not like acting really, you've got no one that you're talking to but the camera, so it's quite a strange thing. It brought it all back... I didn't get too excited, but it was all right, it was nice to see everybody."

Following Norman, Hattie reprises her role as Holly in front of the camera. She seems to know the words better than anyone else, having listened to *Tongue Tied* on her walkman on the way in.

Quickly, Charles Augins is brought in front of the camera for his bit, and then Hattie says there are a couple of things she would like to do again. So, while Charles takes off his black polo neck, Hattie steps back onto the 'stage'. They are all set to go home, when the cameraman says he still has to film Charles Augins. Unknown to Charles, his previous performance was supposed to be a rehearsal and the camera wasn't running. So, he has to change his jumper all over again!

The recording session only took the morning, but it was nice to see everyone together. "It was great to do it," says Hattie, "because I hadn't really said goodbye to them, because I didn't know I wasn't going to be in it [Red Dwarf VI]. So it was nice to see Danny and Chris and Norman."

"I tell you the one I haven't seen," adds Norman. "I haven't seen Craig Charles for about four or five years... How old's Craig now then?" Someone tells him. "Is he 28?! So he was 23 when I worked with him, wasn't he? He's 28 now, I can't imagine him 28."

At this point, Danny John-Jules enters the conversation. "Is he 28?" he says, surprised.

"Crikey Craig," continues Norman, "you're getting on now!"*

The addition of the Hollys made the *Tongue Tied* video complete with its Red Dwarf references, but that's not the main reason why everyone still likes the song five years it was originally in the show, according to Danny. "Because it's funny," he says simply. "It's a very funny song, isn't it? Nobody's really heard a song like this. My trousers they turn brown, girl!!??"

"I reckon it'll be definitely in the charts," concludes Hattie, who has high hopes for the single. "Top ten, I reckon."

Words and pictures: JANE KILLICK

**** Craig has since had a birthday and is 29 now. Talk about ancient!***

GIRL ASKS DANNY WHO HE IS AT THE VIDEO SHOOT

Having already provided the artwork for the Tongue Tied single cover, Smegazine Artist Colin Howard was asked to come up with a storyboard based on a script by Danny for his video. The pictures here are a selection of the ones Colin produced, though you'll notice that the plot changed a fair bit before it was actually filmed!

BAND LEAVES, DANNY FOREGROUND, ASKS WHY HE CAN'T GET A GIRL LIKE THAT?

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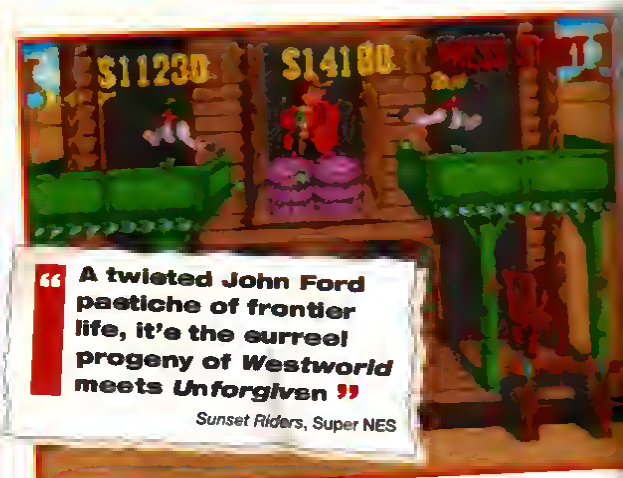
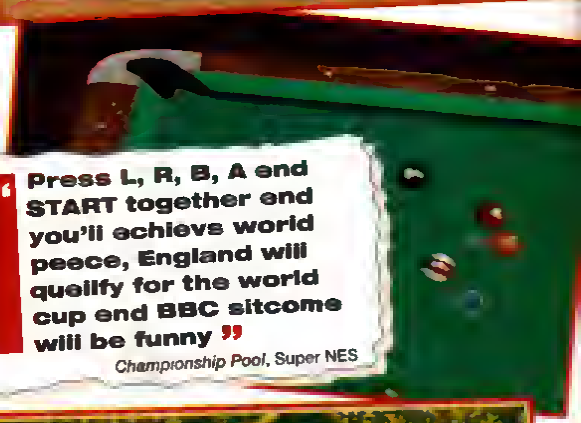


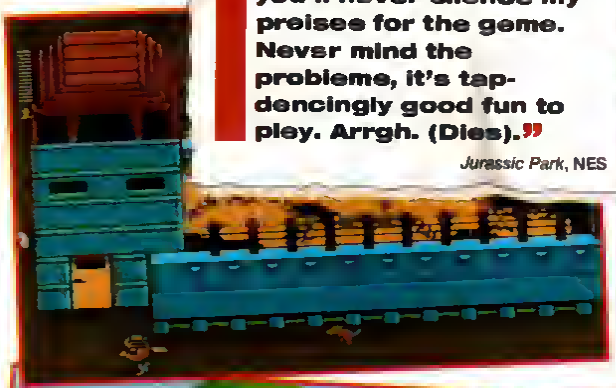
"A twisted John Ford pastiche of frontier life, it's the surreal progeny of *Westworld* meets *Unforgiven*"

Sunset Riders, Super NES



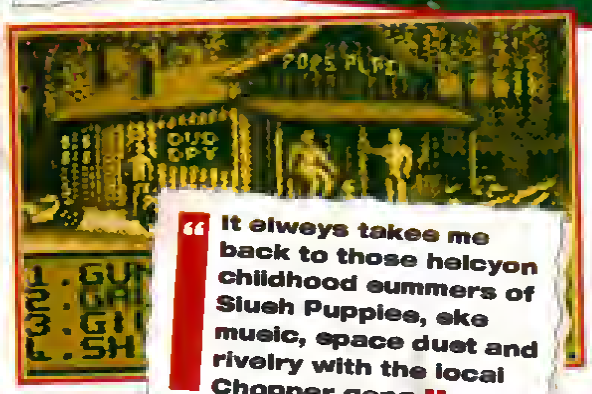
"Press L, R, B, A and START together and you'll achieve world peace, England will qualify for the world cup and BBC sitcoms will be funny"

Championship Pool, Super NES



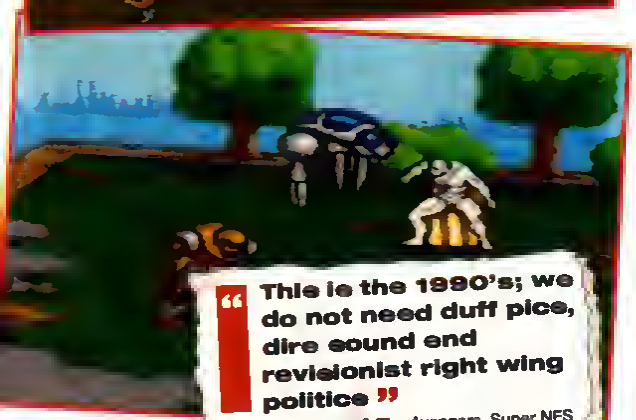
"You may kill me, but you'll never silence my praises for the game. Never mind the problems, it's tap-dancingly good fun to play. Arrgh. (Dies)."

Jurassic Park, NES



"It always takes me back to those halcyon childhood summers of Slush Puppies, ska music, space duet and rivalry with the local Chopper gang"

Road Rash, Game Boy



"This is the 1990's; we do not need duff pics, dire sound and revisionist right wing politics"

Captain America & The Avengers, Super NES

This wholly remarkable magazine for Super Nintendo, Game Boy and NES owners is

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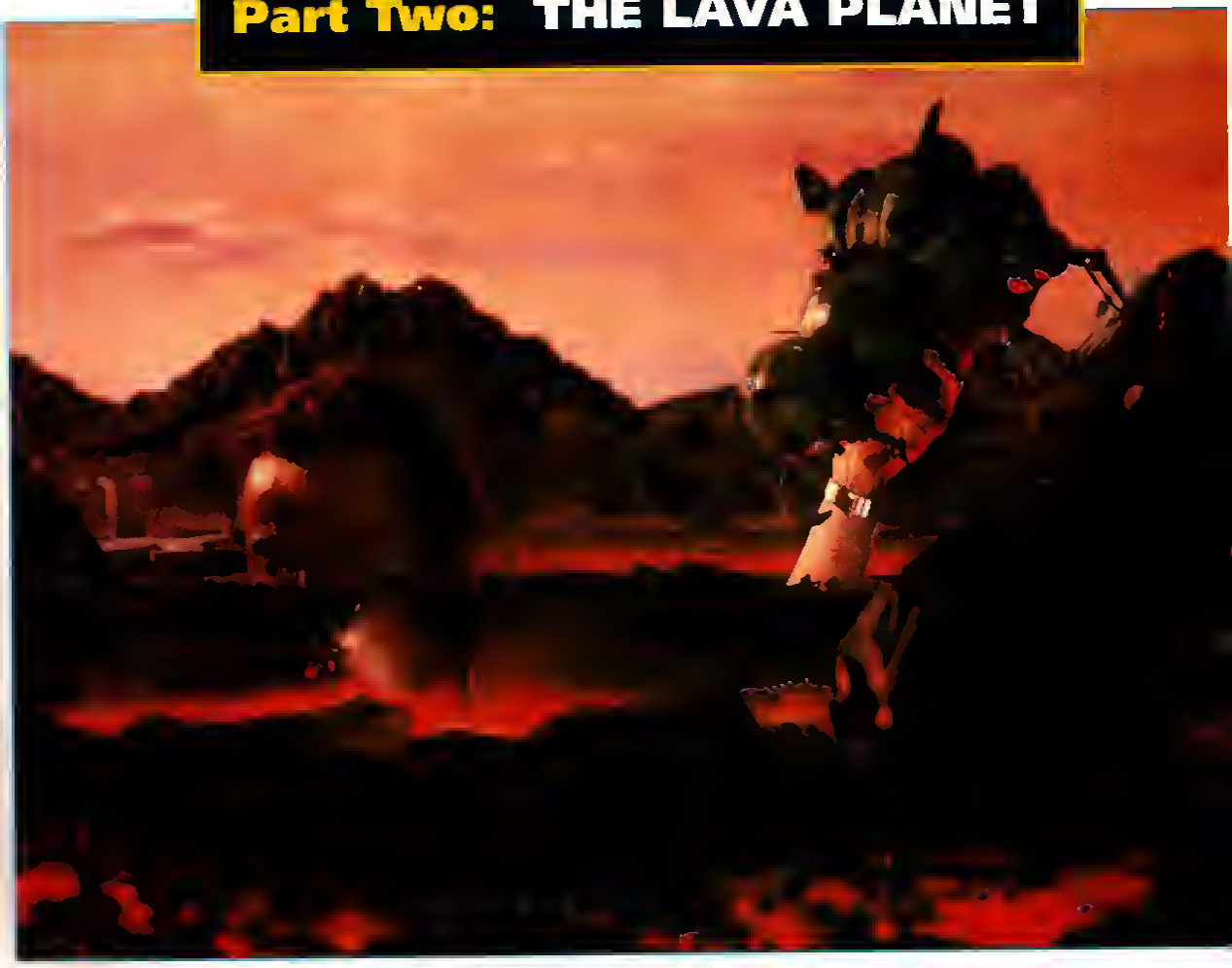
it's the thought that counts

RED DWARF VI

THE SPECIAL EFFECTS

Part Two: THE LAVA PLANET



ABOVE: Nick Kool emerges from the lava planet, right into the path of an oncoming Starbug.

Starbug dives screaming from an orange sky into a mass of gooey lava. Then with a giant "yee-hah" it emerges from the red lava lake and blasts off into the sunset. And so ends *The Gunmen of the Apocalypse*.

But that wasn't the original ending. Early drafts of the script had Starbug crashing into water. Water, they thought, would be easy to shoot because it's freely available and has appeared on Red Dwarf before...

but using water in a model shot can be a dead giveaway because water droplets stay the same size no matter how big the model ship is. The script was changed after the protestations of Special Effects Designer, Peter Wragg.

"Water gives us greater problems," explains Peter. "Water's got its own scale and there's nothing you can do about that. And to get Starbug to disappear into water would be almost impossible because water is very dense and Starbug would have to be made out of cast iron for it not to break up the minute it hits water at that sort of speed."

Half way through the day that Starbug's descent into lava is to be filmed, and the set still looks like a junior school model display. The planet's sky is a painted backdrop hired for the occasion and the planet's surface is made from a group of polystyrene rocks. One of the visual effects crew is hard at work painting the 'rocks', trying to make them look less like

"Cameramen aren't *supposed* to get their hands dirty!"

polystyrene and more like volcanic formations.

The lava lake isn't finished either, it's still a wooden tray with a perspex bottom. The lava is being made up from industrial food thickener in the back room, while the base of the wooden tray is laid with orange and yellow polythene. The lava is then poured in and lit from below, so it glows orange.

Finishing touches to the lava lake are achieved by building rocks around the edge of the tray using crinkled black aluminium foil. The cameraman, Peter Tyler, urges the visual effects team to be sparing with the foil because it costs £50 a roll - "from my camera budget".

Peter Tyler's ironic motto for the day is "cameramen aren't supposed to get their hands dirty", which he repeats several times while he is up to his elbows in industrial food thickener, adding the final touches to the lake.

"It wouldn't be possible to get it done if there wasn't the commitment of the boys," says Peter Wragg, as preparation for the day's filming drags into the evening. "Everyone's commitment is really terrific which helps to make it all happen and hopefully makes everything as good as it does."

The lava lake begins to take shape as rubber dust and pieces of brown cork are sprinkled on top of it like floating bits of volcanic rock.

When most of the scene is set up, they need to check the trajectory of Starbug to make sure it falls into the lake without crashing on the rocks. To do this, a flat polystyrene model of the ship is hoisted up to the ceiling on a wire and allowed to sail down onto the planet. From the camera's point of view, it appears to land in the lava lake, but in reality it disappears into a concealed hole in the 'floor' of the planet.

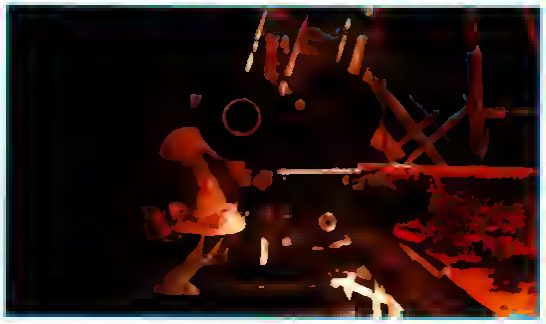
To make the planet look extra volcanic, they have decided to have flames shooting into the sky. The fire comes from several metal tubes - somewhat like Bunsen burners - which throw flames into the air when a blast of gas is blown through them.

"The flames are something we're doing ourselves just to try and make it look a bit more interesting," explains Peter. "I mean, at the end of the day we're making a rod for our own back. Then that's what you're doing most of the time, making a rod for your own back by trying to add a bit more and do something a bit different."

When the flames are tested out they burst very high into the air, enough to singe the eyebrows of anyone standing too near to them. James, who has set them up, is told to turn the gas down a bit before setting something on fire! The flames look great, especially as they also shower sparks into the air. This wasn't by design, but happened by accident when some of the rubber dust on the lava lake was inadvertently sprinkled inside the tubes.

When the finishing touches to the set are completed, it is time to bring in the Starbug model. The ship's descent onto the planet is achieved by putting Starbug on a wire right at the top of the ceiling. Once they let go, it is supposed to sail down the wire and disappear into the lava lake. It is filmed at five times normal speed, so it looks more realistic when played back.

TOP: Solidified lava is sprinkled onto the lake, cunningly disguised as bits of cork!
BELOW: Nick Kool auditions for Land of the Giants!
BOTTOM: Peter Wragg checks a shot



Mike Tucker, who helped build the Starbug models, warns that the ship is likely to break up on impact, so they'll have to be prepared to get it right the first time. However, as a precaution, he brings in a couple of pillows which he puts on the floor to cushion Starbug's landing.

"Ninety per cent of it is crossing your fingers," explains Peter Wragg. "You've worked out everything that you think might happen, then at the end of the day you cross your fingers and hope for the best. Shooting at 120 frames, you never know quite what you've got until you see rushes the following day."

Everyone gets set up for the big moment. One person is by the lava lake, sloshing it about gently to make it look as if it is flowing, Peter Tyler is behind the camera, Nick Kool is standing by with his finger on the flame-thrower button, Mike Tucker is standing on the gantry high up by the ceiling holding onto Starbug and Peter Wragg is directing it all from behind the camera. When the camera starts rolling, Peter Wragg will call to Nick to fire off one of the flames, then to Mike to let go of Starbug, and again to Nick to fire off another flame.

The camera turns over. Peter Wragg shouts "Nick! Mike! Nick!" one after the other. Flames burst into the air and Starbug sails down the wire, bounces off one of the polystyrene mountains and lands well away from the carefully positioned pillows. It is all over in a fraction of a second.

One of the effects team retrieves Starbug from where it has crashed and broken into two pieces. It has to be glued back together before they can re-assess the ship's trajectory and try again.

TOP: Mike Tucker ensures Starbug will have a safe journey through the lava planet. BELOW: An awe-inspiring view across the lava-scape.

"It's nice to be left to do all this," Peter Wragg says, looking at the impressive volcanic planet. "We are given a lot of trust, I suppose, in just getting it done because no one knows what we're shooting... Andy [De Emmony, the Director] keeps saying he would desperately like to get down here and see what we're doing because he hasn't seen anything, he hasn't seen what's happening. He's just seen the tapes that I deliver and say 'this is what we've done'... It's probably a new experience for Andy this year, having to go through the waiting and see whether the shots live up to what he's been expecting of them."

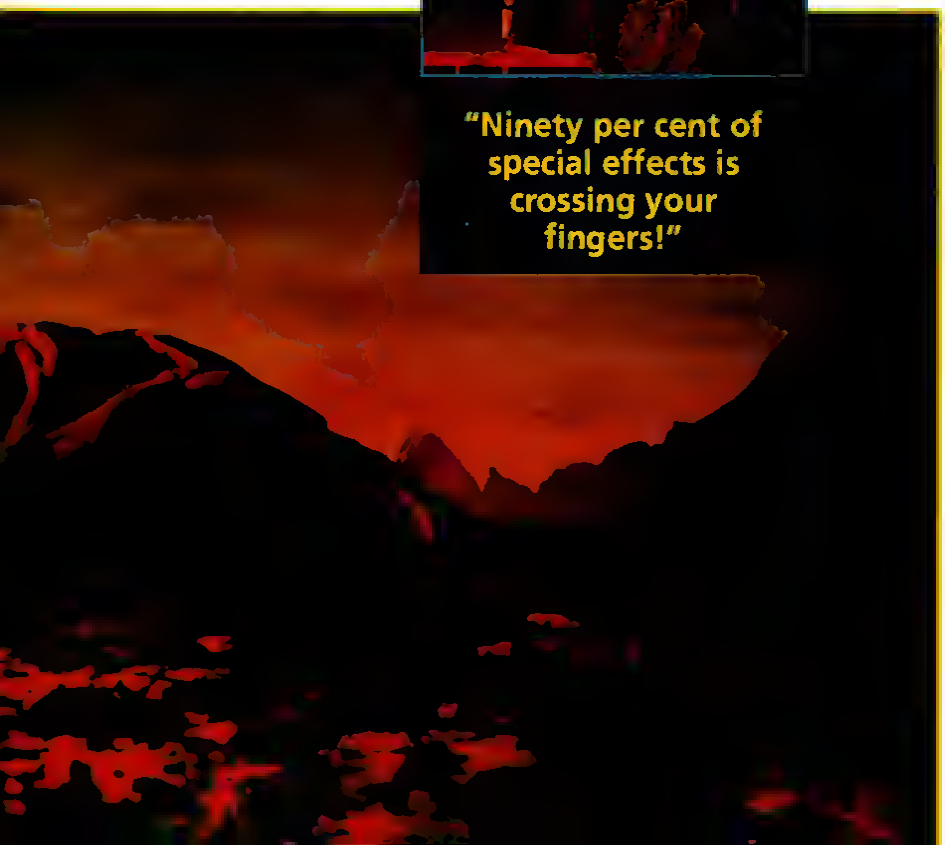
"It's all looking very good," Peter continues, "but ideally we would have another day, so we'd shoot this as a test, see rushes, see if we wanted to change anything, then do it again the following day. That's what we'd do ideally - shoot a test first - but we haven't got that luxury."

In the second attempt to film the sequence, Starbug successfully journeys onto the planet without hitting any of the mountains. It happens so fast that there is no way to tell if it's going to look all right. As it turned out, when they got the film back from the developers the following day, the flames looked totally out of scale and they had to re-film it. They replaced the flames with bubbling lava, which was achieved by blowing through tubes hidden at the bottom of the lava tray.

The day the Smegazine was there, filming finished at around midnight, with the crew well on their way to achieving 100 model shots. "We'll get to 100 slates and there will be a bottle of champagne at least," laughs Peter Wragg. "It's a fairly standard thing on shoots that on slate 100, champagne comes out. It doesn't normally happen on model filming because you don't normally get to slate 100, but we're up to slate 91 now and I think everyone's determined to get to slate 100, come what may!"

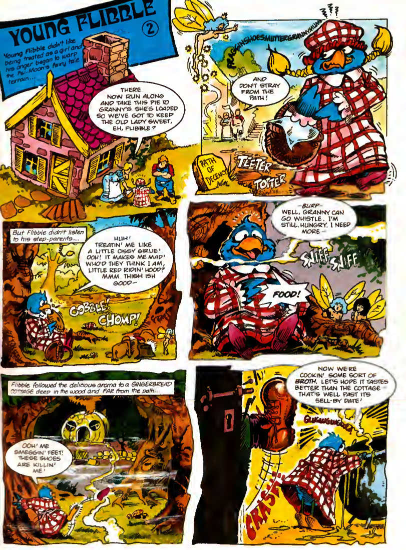
Two days later, they had well exceeded their one hundred target - a first for a Red Dwarf series! That evening, they downed two bottles of champagne between them to celebrate the end of what had been a hard, but successful time making the special effects for Red Dwarf VI.

"Ninety per cent of special effects is crossing your fingers!"



WORDS & PICTURES:
JANE KILLICK

RED DWARF
MAGAZINE



SCRIPT: Pat KELLEHER +++ ART: Rob SHARP +++ LETTERS: Elitta FELL

But the cottage belonged to WITCH HILDEGARDE and she wasn't pleased

-BUUURP!-

PUT THAT DOWN, YOU THIEVING GOIT! THAT'S MY HEX POTION—

HUR HUR! ZATSO ?

AH. ER. NICE BIRD. PRETTY POLLY—

FRAZZAK!!!

GRISS!

SSSSP!

HEH! NOW THIS IS WHAT I CALL FOOTWEAR. NO MORE CISSY SHOES FOR ME!

So..

CLOMP! CLOMP! CLOMP! CLOMP! CLOMP! CLOMP!..... KRA-ASH!

ER, WHO- WHO'S THERE ?

IT'S ONLY LITTLE FLIBBLE. GRANNY.

MY! WHAT BIG FEET YOU'VE GOT!

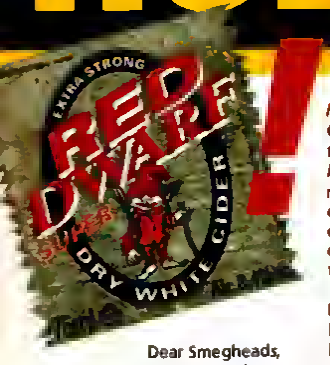
HUR HUR! ALL THE BETTER TO STICK THE BOOT IN, YOU RICH OLD BROAD! FLIBBLE'S COME A'CALLIN'!

AAK! MY HEar...

to be continued...

ROB

HOLLYGRAMS



Dear Smegheads,
At last the truth can be told! Here's the real reason for the destruction of the large rouge one It is the worst drink known to man - Red Dwarf Cider. I kid you not It costs 69p and strips paint off anything Lister must have given Rimmer a couple of bottles hoping to have another laugh like the 'Titan Mushroom' incident Lister must be court marshalled immediately Then find the brewery that is selling the stuff, and tell them to stop!
Paul Baird, Watford.

Stop selling it?! Sounds like an essential for all smeggie conventions, meetings and paint stripping sessions!! Have any other Smeggies encountered this evil brew. . or indeed has the Grant Naylor copyright machine picked it up?! Uh-oh

Hi Hol,
As all good Smeggies know, Gazpacho Soup day is on November the 25th So, to celebrate the downfall of Arnold Judas Rimmer, here's the recipe
3-4 medium, ripe tomatoes
1-2 cups vegetable stock
Half a red pepper
Quarter of a cucumber
1 small onion
1 clove of garlic (opt)
Celery salt
Cayenne pepper
2 dessertspoons olive oil
2-3 dessertspoons lemon juice
2 dessertspoons chopped chives
Pop the tomatoes into boiling water for a mo, then peel them Smash them up and add to the stock. Chop the pepper, cucumber and onion finely and add to the soup Add the rest of the ingredients, but leave the chives, they're chucked on top at the end Serve with bread and butter AND REMEMBER, IT'S SERVED COLD!
Enjoy your soup, smeggies
Sally Pollard, Herts.

Ah yes, everyone's favourite soup Perfect to make for that special hologram in your life, on this Gazpacho Soup Day (the very day this issue hits the stands - hope you haven't missed it!) I can see it now, millions of Smeggies across the country joining together to eet cold tomato soup Heeven I'm just off to start smashing those tomatoes now...

Dear Hol,
Help! I am an ugly goit with the brains of a cheese sandwich, and an arse the size of New Mexico Please ask Rimmer to be my friend, becausa he's the only person as hopeless as me in the entire universe and we have a lot in common
Norman Small, W. Glam.

Well, we'll tell Rimmer all about you, Norm, but what do you know about 20th Century telegraph poles and the Hammond Organ? And how many Reggie Wilson albums do you have? Still, if you can handle all that... Hold on! What is this?! Blind Date?! On with the next letter methinks ..

Dear RDS,
Though Louisa Crawford and Thomas Marwede (Volume 2, No 6) have beaten me to the hallowed pages of RDS with their 'offspring reading the Smegazine/Infinity welcomes...' photos, I must at least be the first to have a 'twin offspring reeding two copies of the Smegazine' photo, especially as they're named Jim and Bexley after Lister's twin brats, and it's their favourite read (Actually they're called Ike and Sam, and I had to forca them to sit with the mags for the picture as they prefer the geekish *Postman Pat*, but I'm working on it) Isn't it pathetic the lengths some doting parents go to get their spawn in print?
Greg Walker, Cheshire.

I'm inclined to agree with you, Greg What I'm worried about is what's coming next! We've had the great age debate, now the offices are going to be swamped with photos of twins, triplets, quads... Arrggghh!! (If you need me I'll be taking cover under my desk with my good mate, Postman Pat)

Deeya Hol,
Oh joy and delight beyond the measure of a very big measuring device, yes - Red Dwarf VII Ah, Ace Rimmer with 'is luverly little bum, the polymorph with his, erm, well... The virtual reality! The Monsters! The wonderful, handleebibble Rimmer, phwah, hur-hur (grope, grope) and many other delights I can relish, such as, uh, Duane Dibbley's thermos flask?! Aw, well! At least it means my Red Dwarfai symptoms will subside finally, after months of anguish and torment I shall have to lie down in a nice, quiet room now! Oh yeah, I simply love your magazine... ooh, I could bathe myself in it! (Mind you, I wouldn't be able to read it very well!) Than' yoo v'ry much!
Susan Phillips (Otherwisa known as... Susan)

I take it you're pleesed that Red Dwarf is back on TV then, Susan?

Dear Red Dwarf People,
I just had to write this letter or I would burst - which is not very nice, I think you'll agree When Red Dwarf hit our screens a few years back, I would say I was an average fan, it was a good series, but I wouldn't die if I missed an episode (perish the thought now!) But around November '92, I read the Red Dwarf book - the omnibus edition. I was SOOOD shocked that a book could be SOOOO funny! God, I nearly died and went to Silicon Heaven with laughing! The person Grant/Naylor is a genius. Are they doing another Red Dwarf book? And then I discovered the Smegazine which I didn't even know existed! But I've found it hard to get hold of, since my collection only consists of 3 issues! (Pretty feeble, I know, but I'll be buying it from now on)
Apart from me whinging on, it is a smegtastic magazine and the only serious point I'd like to make is that if Rob and Doug do decide to make Red Dwarf into a film, then the original cast MUST be used I mean, who could play the Cat any better than Danny John-Jules? Anyone who loves Red Dwarf would realise that it wouldn't be Red Dwarf without them!
Scott Crosby, Cumbria.

We're certainly not going to disagree with you there, Scott Imagine a Red Dwarf without Craig Charles's slobby Lister, Chris Barrie's pedantic Rimmer, or Danny John-Jules's Cat It would be terrible... oops, I've just described Red Dwarf USA! Ahem... as to a third book, you've probably heard about 'The Last Human' by now, and also heard about it being delayed until next year Oh well, better late than never, as they say

Keep your letters, comments, and mindless drivellings coming to..

HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions
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DOG

NAMES: None given. Although this creature wears a name collar around his neck, it identifies him simply as 'Dog'.

KNOWN ALIASES: Nope, none of those either.

SPECIES: Presumably *canis sapiens* - otherwise known as the Dog People.

OCCUPATION: Crew member on board the mining vessel Red Dwarf. Just how adequately he fills that rôle is open to debate! And it's also worth mentioning that the Dog's version of Red Dwarf is not quite the same as our own - see also 'origins', below.

ORIGINS: The last surviving member of his race, the Dog exists aboard a version of Red Dwarf in a female orientated parallel universe. In this dimension, it was *Deb* Lister rather than Dave who was frozen in stasis for three million years - and it was *Arlene*, not Arnold, Rimmer who was resurrected hologramatically to keep the lonely woman company. The very existence of the Dog, however - the counterpart of our own Cat - proves that not *everything* is quite so neatly reversed! Presumably though, his history closely parallels that of our fashion-concious feline. It is reasonable to assume then that he is a direct descendant of Deb Lister's former pet dog - in this universe, undoubtedly a male - who in turn was one of but two survivors of that fateful radiation leak, and who later became the Holy Father of the Dog race.

EDUCATION: Not very extensive. The Dog is, for instance, totally unable to spell. This comes in handy for his mistresses when such touchy subjects as vets and baths must be openly discussed. So long as they spell out the critical words, their companion remains blissfully ignorant of his peril.

SKILLS: The Dog considers himself to have mastered the art of dancing. However, his particular style does not demonstrate quite the grace and finesse of the Cat's own performance. The Cat did deign to comment that he liked the Dog's conversation - mainly because he hadn't yet said anything! He also wished the animal would acquire some rudimentary bathing skills, and that he would maybe see to his teeth too - his breath apparently smelt like he'd been using rotting meat flavoured toothpaste.

HOBBIES: Mooching around the cargo decks, mainly - also, presumably, his species' other favourite pastimes, such as going for walks and playing 'fetch' (although not normally, as the Cat suggested, with grenades).

MUSICAL TASTES: The Dog's T-shirt, proclaiming the legend 'Dog Market', may or may not be a symbol of such preferences. Otherwise see 'skills' above.

ROLE MODELS: None that we know of. (Certainly none who like to admit to it, presumably!)

KNOWN ASSOCIATES: Deb Lister, Arlene Rimmer, the Listers' twin sons Jim and Bexley and the deranged computer Hilly - the Dog's crewmates on board Red Dwarf.

GROUP AFFILIATIONS: None in particular, which is a real shame considering his own confession that he gets rather panicky when left alone. Despite his outgoing nature and his overly genial disposition, the Dog does find it difficult to attract friends, tending instead to drive people away with his profusion of fleas, his inhuman body odour (compared by the Cat to the smell of Lister's moon-boots!) and his predilection for sniffing behinds.

AMBITIONS: Fairly modest. Unlike the Cat, with his long term desire to achieve sexual congress, the Dog would be happy with just finding one or two friends with whom he could indulge in a little affectionate bottom-sniffing. Failing that, a big juicy bone will always keep him happy for a few hours at least.

RIMMER'S RECORD

TRANSCRIBED BY STEVE LYONS

MIKE VAUGHAN

Hello again. I know, I know, it's been almost six weeks since my last report. Not my fault, though - I've been itching to dictate the second instalment in my memoirs, but things on Starbug have been duller than a holiday in Cambridge. That's a human joke, by the way - I don't suppose you even have holidays in Alien Land, do you? You probably relax by. . I don't know... by gyrating your tentacles to music or something. I just wish my crewmates were half as interesting as you must be! Case in point: Lister's conversation, which is getting more boring by the minute. Last night, our resident throwback spent fifteen minutes ranting on about how claustrophobic he's feeling. He's started having nightmares about the time he was trapped in an Xpress lift with Jayne Martin from Supplies. As usual, it was up to me to lighten the atmosphere and restore morale. I told Lister that if *I'd* been in that lift, I'd have been feeling more than just claustrophobic, if you know what. Why do I bother? My terrific repertory of 'lift shaft' jokes just went straight over his head - and he said that if I made one more crack about going up and down all night, he was going to flush my light bee down the re-cyc unit. I mean honestly, can you see what I have to put up with here? The guy is just so immature.

Anyway, last Thursday started out quite promising at least. We chanced upon the remains of an orbital space station, with an atmosphere that was still breathable, so we set about searching the place for provisions. Worse luck, it turned out to have been the headquaters of the 'Androids Appreciation Society', AAS, for short. Kryten immediately started downloading their collection of archive episodes onto vid tapes, it was only thirteen hours into the process that he grudgingly admitted it'd take one week, five days, nine hours and fifty five minutes to record the whole series. He's been complaining ever since we dragged him away from there - apparently he'd just reached a cliffhanger, something to do with Bruce's human half sister being caught necking with the neighbourhood traffic lights. I just wish he'd show a little more consideration. I mean, do I complain that I'm missing my Hammond Organ practice? Do I ever make mention of the fact that I haven't studied a single picture of a telegraph pole in years?

It's always the same with the others, though. No patience whatsoever. Take this very moment. Lister's pacing the sleeping-room, trying desperately to clear the mould from his ears, while the Cat's so wound up he hasn't mentioned his clothing shortage in over ten minutes! He's screaming his head off and doing somersaults around the cockpit - he's knocked us off course three times already. And me? I'm just standing here, calmly dictating this record, not the slightest bit ruffled by our impending encounter with... with . . erm, excuse me while I mop my brow... with what is unmistakably a 23rd Century Playboy Pleasure Cruiser. An inhabited one, at that. Packed to the gunnels with over-endowed maidens, clad only in bunny tails and plastic rabbit ears, just waiting for the chance to... excuse me again...

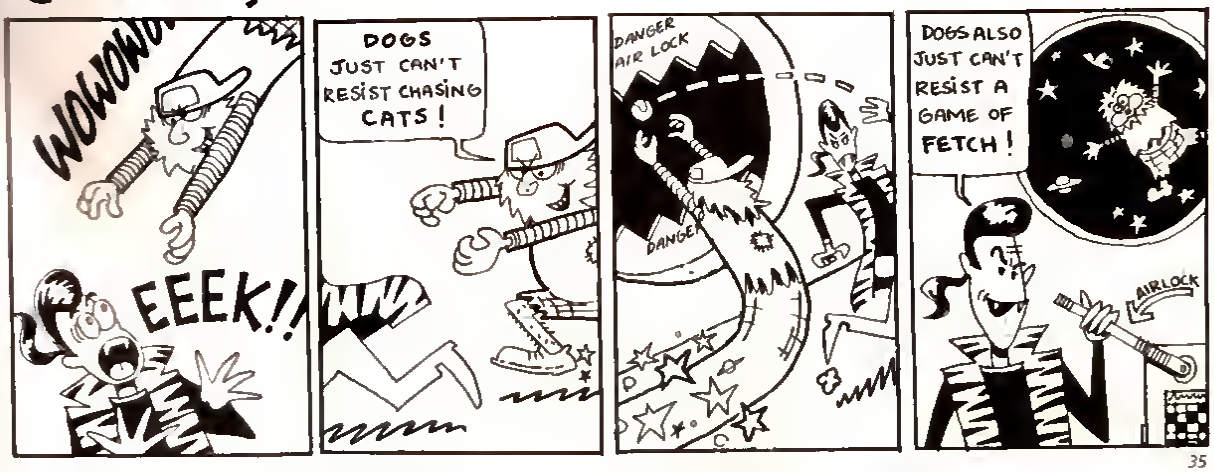
(some time later)

Sorry about that, I just had a... nose bleed. As I was saying, it seems I'm the only crew member showing any decorum around here. Ironic really as, with the complete absense of money on this ship, none of the other smeg heads stand a chance anyway! It's up to me, with my macho charm and sophisticated banter, to woo a select few female admirers to my side. I've been scouring my books on chat-up lines all day, and I'm more than ready to strike. The masterful approach, I think - something like "Come on woman, we haven't got all day. I want you in that peephole bra and waiting in my quarters right away!" Or perhaps a more complimentary style? "If I said you had a beautiful body, would you sleep with me?" On second thoughts, there's nothing to be gained by beating about the bush. I'll just go for the direct approach. "Hi there ladies, fancy a . . ?"

Oh my God, we're nearly there. Sexual ecstasy, here I come! I'll tell you all about this... this scientific exploration... when I return. In three or four days! This is Old Iron Balls, signing off.

cat and dog

by Paul Burns



RED DWARF

ANITA DOBSON

The Guest Stars of Red Dwarf VI

Anita Dobson greets everyone on the set of Red Dwarf with a bright "hello, darling". Anita is best known by most of the nation as Angie Watts, who served behind the bar in Eastenders for more than three years, but she left the BBC soap some time ago, and now looks happy to be involved with Red Dwarf, even though she only appears on-screen for a matter of seconds.

For someone who has been busy, mostly in the theatre, since leaving Albert Square, it's a surprise to see her in such a small cameo rôle. "They just rang up and said would I like to come and guest on the show," says Anita. "It's such a huge cult favourite and especially for kids, so my street credibility has gone up in huge waves since I've agreed to do it. I'm having a great time."

She appears with Kochanski (C. P. Grogan) to entice Lister away from the safety of Starbug onto an asteroid, where her brain-sucking friends are waiting. The character she plays is really a psiren disguised as a tough, space warrior. "I'm a sort of space captain, commando-type figure who's on an asteroid under huge, heavy artillery fire, radioing for help and gets killed immediately," she says. "So it's a very brief appearance."

Anita's involvement is for only one day's filming on Red Dwarf VI, but even in that time the enthusiasm among the people around her is rubbing off. "I don't really watch much television, so I only know about it [Red Dwarf] from what other people tell me," she admits. "I've only seen tiny snatches of it, but I think I could possibly become a huge fan because everybody loves it so much, it's really caught people's imagination."

Although the part is quite different to her well-known rôle in *Eastenders*, it isn't really a departure from other things she has done. "I've been in the business 20 years, so I've done loads of different things. I think it's just that when you do something that is done for such a long time - I was in it for three and a quarter years - and, also very similar to Red Dwarf, it catches the imagination to a wide extent, then that becomes the thing they know you for. I mean, I've done lots of other guest appearances in other TV shows recently, so probably people don't even know it's me," she laughs.

Anita joined the Red Dwarf VI team on only the fourth day of filming when the rate of production was still quite slow as people were settling in. She arrived in the morning to get changed into her costume and make-up, but didn't make her appearance in front of the camera until after lunch, where she had to say "just the one line. I radio for help and almost immediately that's my demise - I'm off, I'm dead!"

Anita doesn't seem to mind waiting around. She appears happy to meet the rest of the crew and to chat to Clare Grogan, who also wasn't due in front of the camera until after lunch. "It's a wonderful feeling around here," says Anita. "Just putting the costume on today and getting ready I've been as high as a kite. It's terrific fun. Everyone looks great, they're really into the programme and you just feel like you're part of the family. It's lovely."

"My street credibility has gone up in huge waves since I've agreed to do Red Dwarf."

JANE KILLICK

PHOTOS: OLIVER UPTON

ENTERTAINMENT AUCTION REPORT

BY MAXINE LEHMANN

Thursday 2nd October, 1993. An ordinary day, an ordinary city, an extraordinary event.

Every so often the BBC props and costume department has a clear out and their unwanted items are taken to Bonhams of London. Here they are sold, by way of auction, to the public. This October saw a multitude of Red Dwarf items go under the hammer.

The grand hall you might expect such events to take place in was actually a distinctly plain upstairs room with as many chairs as possible squeezed into it, overflowing with people who had either vast amounts of cash or bottomless cheque books.

Arriving early gave you a chance to suss out the competition as a large number of the attending smeggies were wearing highly conspicuous Network Mail Order T-shirts. However, arriving early proved to have big disadvantages, too. The first Red Dwarf lot was number 428 and wasn't announced until a good two and a half hours into the event. There is only so long you can remain interested in watching an auctioneer apparently watching an invisible tennis match and reeling off numbers. "35... 40... 45... do I hear £50 for the *Blackadder* script? 50... 55... " Zzzzzzzzz...

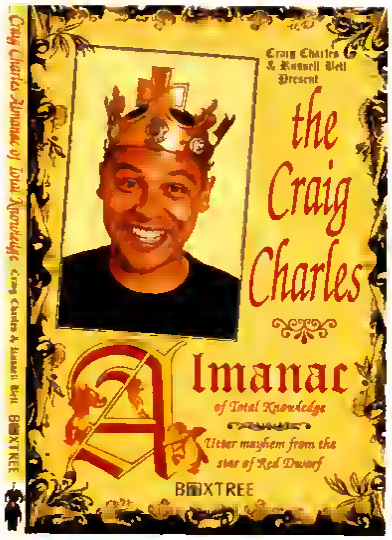
Simply being there was an education in itself, though. For instance, did you know that the 'plaster casts' in *Thanks For The Memory* were actually Wellington boots covered in foam rubber? Or did you imagine that the panels that made up the *Alien 3* set would be ridiculously flimsy and look pathetic under normal lighting?

It soon became clear that somebody really ought to go around to the people at Bonhams armed with the necessary videos, books and T-shirts to give them a Red Dwarf education. Their catalogue was riddled with errors, such as spelling *Quarantine* as "Quarrentine" and claiming David Ross played Kryten in it. Even sillier was the claim that Rimmer is played by *Charles* Barrie. You really felt they were taking the smeg, though, when the auctioneer held up the *Polymorph* script and asked how much we'd bid for this *Blake's Seven* item! Somebody trying to correct him nearly ended up accidentally putting in a bid.

One thing to beware of was the price you were bidding for items. The hammer price (the number of pounds you agreed to part with, in other words) was subject to additional commission and VAT which was worked out as a percentage and therefore got bigger as the bids increased. My accepted bid of £50 for the Nova 5 tunics, therefore, became an actual price of more like £65. The prices listed above are all shown at hammer price, £110 being the most popular bid for some unknown reason. Don't you wish you were rich?!

ITEM	PRICE
[illegible]	£200
[illegible]	[illegible]
Cat's plaster cast from *Thanks for the Memory*	£50
Lister's plaster cast	£[illegible]
Better Than Life, Cat's golfing outfit	£160
Kryten armour with axe embedded	£90
Marylin Monroe dress outfit and feet	£50
Lister's space suit	£310
Rimmer's season III costume	£500
Peach Cat suit (worn in *The End*)	£90
Blue jump-suit and white overalls	£110
Cat's *Better Than Life* outfit	£110
Pink suit seen on Cat in *Better Than Life*	Withdrawn
Cat's red/black satin jacket *Kryten*	£110
Three Nova 5 tunics	£50
Cat's *Queeg* outfit	£50
Gold shirts from *Stasis Leak*	£40
Paisley dressing gown from *Thanks For The Memory*	£100
Cat's season III burgundy pyjamas	£30
Marooned white jacket	£110
Young Rimmer's boxing gloves	£20
Hand from *Kryten* and hand from *Camille*	£50
Polymorph script	£80

KING OF COMEDY!



Fans of Red Dwarf — and of Craig Charles in particular — will be delighted to know that THE CRAIG CHARLES ALMANAC OF TOTAL KNOWLEDGE is in the shops now! While everyone else's books seem to have been put back to 1994 and beyond, good old reliable Craig has done the business with publishers Boxtree to ensure that you've got something to spend your Christmas money on this year! And if you have any trouble finding it in the shops, you can send off for the book by using the coupon on this page.

But that's not all! We have five very special copies of THE CRAIG CHARLES ALMANAC OF TOTAL KNOWLEDGE - all signed by the man himself - to give away to readers who can tell us the name of the Virtual Reality gameshow Craig hosted earlier this year. Just pick your answer on the back of a postcard with your name and address and send it to:

Craig's Book Bonanza
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

Please send me ..... copy(ies) of The Craig Charles Almanac of Total Knowledge at £6.99 + £1.50 postage and packing (£6 p & p for overseas readers).

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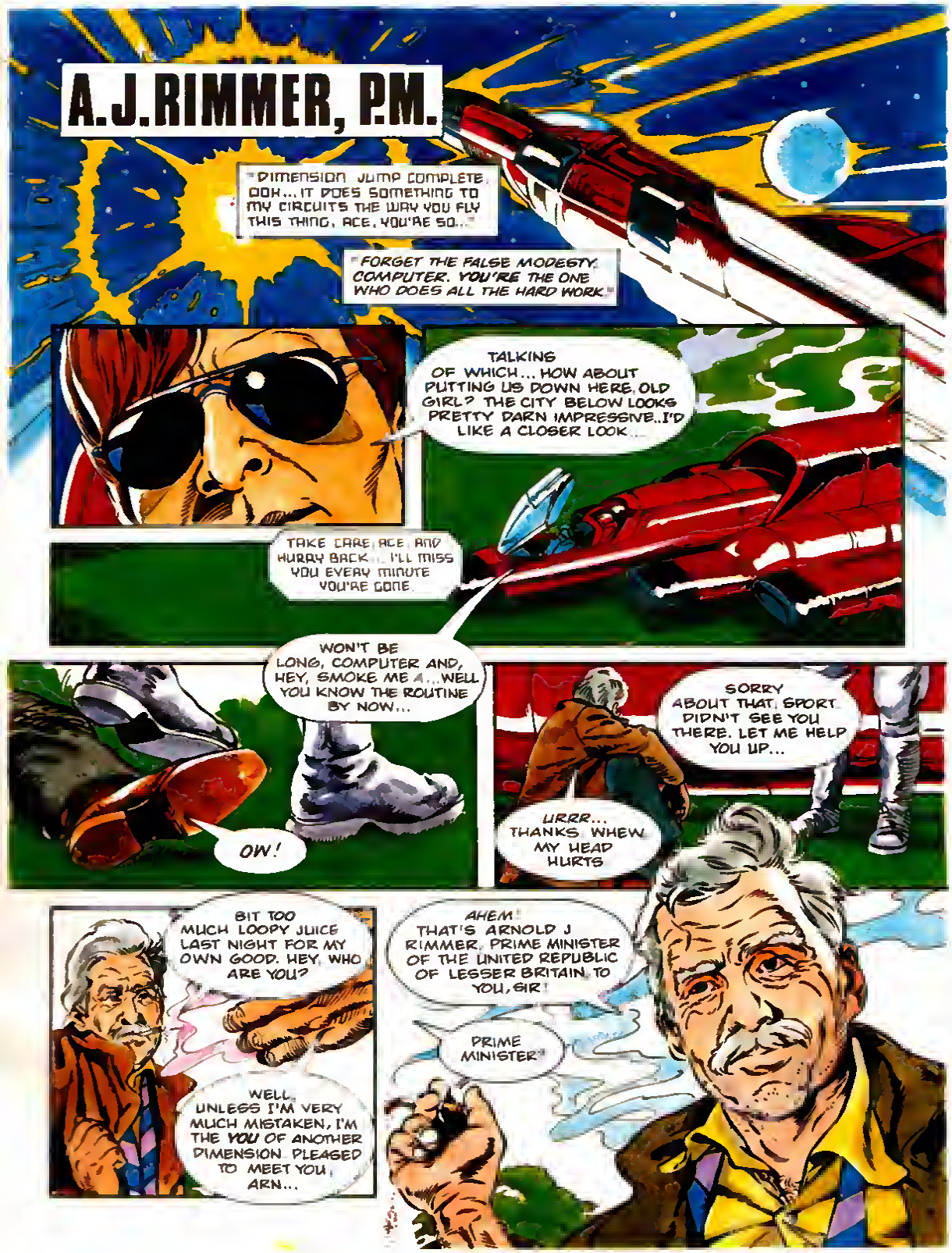
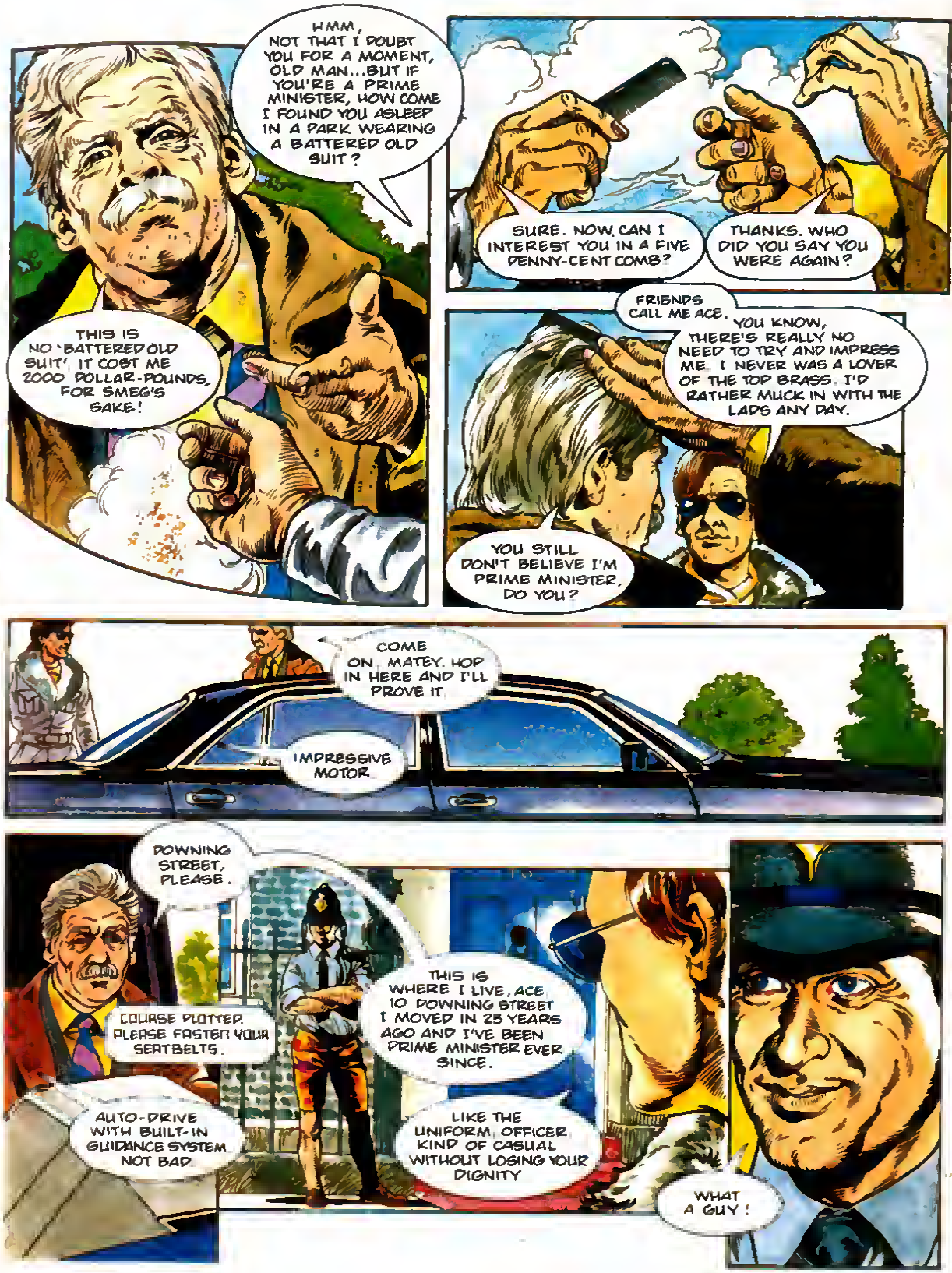
SEND TO: Boxtree Ltd, 2nd Floor, Broadwall House, 21 Broadwall, London SE1 9PL
Please allow 28 days for delivery.


A.J.RIMMER, P.M.
"DIMENSION JUMP COMPLETE. OOH... IT DOES SOMETHING TO MY CIRCUITS THE WAY YOU FLY THIS THING, ACE. YOU'RE SO..."
"FORGET THE FALSE MODESTY, COMPUTER. YOU'RE THE ONE WHO DOES ALL THE HARD WORK."
TALKING OF WHICH... HOW ABOUT PUTTING US DOWN HERE, OLD GIRL? THE CITY BELOW LOOKS PRETTY DARN IMPRESSIVE..I'D LIKE A CLOSER LOOK...
TAKE CARE, ACE, AND HURRY BACK... I'LL MISS YOU EVERY MINUTE YOU'RE GONE.
WON'T BE LONG, COMPUTER AND, HEY, SMOKE ME A... WELL YOU KNOW THE ROUTINE BY NOW...
OW!
SORRY ABOUT THAT, SPORT. DIDN'T SEE YOU THERE. LET ME HELP YOU UP...
URRR... THANKS. WHEW. MY HEAD HURTS
BIT TOO MUCH LOOPY JUICE LAST NIGHT FOR MY OWN GOOD. HEY, WHO ARE YOU?
WELL, UNLESS I'M VERY MUCH MISTAKEN, I'M THE YOU OF ANOTHER DIMENSION. PLEASED TO MEET YOU, ARN...
AHEM! THAT'S ARNOLD J RIMMER, PRIME MINISTER OF THE UNITED REPUBLIC OF LESSER BRITAIN, TO YOU, SIR!
PRIME MINISTER?



SCRIPT: Hari WILSON +++ ART: Glenn RIX & Paul CROMPTON +++ LETTERS: Elitta FELL

DECENT PAD YOU'VE GOT HERE, BOSS. SO WHAT MAKES YOU WANT TO TO SLEEP IN THE OPEN AIR?
HAVE A SEAT, ACE I'LL TRY TO EXPLAIN...
"I WAS ELECTED BY A LANDSLIDE BACK IN 2079, ACE. IT WAS FANTASTIC; MINE WAS THE GOVERNMENT THAT FINALLY GOT IT RIGHT..."
"I EVEN KEPT MOST OF MY ELECTION PROMISES"
"MY CABINET WAS MADE UP OF THE FINEST BRAINS TO EVER HOLD GOVERNMENTAL OFFICE."
BENEFIT OFFICE
"WITHIN OUR FIRST TERM WE'D PRACTICALLY ABOLISHED INFLATION, UNEMPLOYMENT, HOMELESSNESS AND POVERTY"
CLOSED UNTIL FURTHER
WE CLEANED UP THE ENVIRONMENT AND FUNDED SCIENTISTS WHO SOON CAME UP WITH AN INGENIOUS METHOD OF PLUGGING THE HOLE IN THE OZONE LAYER.
THEY EVEN FOUND A WAY TO STOP IT FROM RAINING THE MINUTE YOU HANG YOUR WASHING OUT ON THE CLOTHES-LINE.
"DURING MY THIRD TERM I INSTIGATED A TREATY WHICH BROUGHT LASTING PEACE TO THE WHOLE WORLD IT WAS SIGNED BY THE LEGAL REPRESENTATIVES OF EVERY NATION ON EARTH."
"APART FROM THE WELSH, OBVIOUSLY."
IT'S GOOD TO HEAR THAT ONE OF MY SELVES HAS DONE SO WELL FOR HIMSELF AND THE WORLD, ARNIE-BOY, BUT...
WHAT WENT WRONG? I'D HARDLY EXPECT TO FIND THE MASTERMIND BEHIND A NEW WORLD ORDER FACE DOWN AND HUNG OVER IN A MUNICIPAL LEISURE AREA.
I WAS BORED, ACE SO I GOT TANKED UP AND THE NEXT THING I KNEW YOU WERE WALKING ALL OVER ME IN THE PARK.
I SEE. YOU OBVIOUSLY HAVE THE COUNTRY RUNNING TOO SMOOTHLY. WHAT YOU NEED ARE FRESH CHALLENGES
HMM...

LEAVE IT WITH ME, BOSS SMOKE ME A KIPPER, I'LL BE BACK FOR BREAKFAST!
ER..RIGHT SURE THING ACE

LATER...
SORRY I WAS SO LONG, OLD MAN, BUT I THINK I HAVE THE SOLUTION TO YOUR PROBLEM
REALLY?

MR PRIME MINISTER, MEET YOUR NEW CHANCELLOR OF THE EXCHEQUER.
With this guy on your team running the country will never be easy again. His credit rating alone is enough to push your currency into near-terminal decline.
HELLO.

PERFECT!
GLAD TO BE OF SERVICE, BOSS, BUT NOW IT'S TIME I WASN'T HERE. I HAVE FRESH CHALLENGES OF MY OWN OTHER WORLDS TO VISIT.
THANKS, ACE, BUT HOW CAN I EVER REPAY YOU?

SAVE YOUR MONEY, ARNIE. SOMETHING TELLS ME YOU'RE GOING TO NEED IT FROM NOW ON.
I'm just off down to the off licence, Prime Minister. Do you want anything?
Can you lend me a couple of quid?
END!

NEWS FROM THE OMNI-ZONE

with Adrian Rigelsford

DS9 TIME. . .

The Second Season of ***Star Trek: Deep Space Nine*** has started transmission in the USA, with an epic three part story revolving around the Cardassians' attempts to recapture the space station, which they ruled prior to the arrival of Commander Sisko and Co. ***The Homecoming, The Circle*** and ***The Siege*** represent the first time that an ongoing storyline of such length has been broadcast in ***Star Trek's*** entire history, and the producers are not ruling out the possibility of a second three part tale being filmed before the end of the season.

Episode four, ***Invasive Procedures,*** deals with a Trill holding the crew of the station hostage, demanding that Dax allows him to be the host of her symbiont. Symbionts are slug-like creatures that use the bodies of Trills as hosts, living within them for the duration of their natural life-spans, after which they are surgically transfered to another host-body, giving them potential lifespans of thousends of years. If Dax's symbiont is removed she will die...

The title of episode five speaks for itself - ***Cardassians***. The plot reveals more facts about the race, following up plot points raised in the opening three episodes.

Episode six, ***Melora,*** is followed by the first episode of the run focussing on Quark, ***DS9's*** Ferengi barman, ***Rules of Acquisition.*** The relationship between Quark and the station's security chief, Odo -

© Paramount

with the Constable always trying to catch the Ferengi commiting criminal acts, but always being there to bail him out when he gets into trouble - proved to be one of the most popular elements of Season One.

Episode eight, ***Necessary Evil,*** promises to bring a darker kind of storyline to the series, as the producers start to fulfil their promise to bring heavier science fiction orientated plots to the series. Apparently there are plans to feature a wheelchair-bound character in a future episode, who has to rely on this means of transport, having originated from a low-gravity planet. When ***DS9*** was being planned, the original idea was for the station's science officer to be 'disabled' in this way. If successful, the character might become a regular cast member.

THE RETURN OF THE SEVEN

Prepare for another blast from the past, as the list of vintage sci-fi repeats on television continues to grow. Following the successful relaunches of ***Thunderbirds, Stingray, Captain Scarlet,*** etc. BBC2 are set to start a re-run of all four series of ***Blake's Seven,*** with a start date as early as February 1994, some sixteen years after the programme made its debut. Satellite channel UK Gold were due to start showing the series this Autumn, but had to postpone it indefinitely due to the repeats on terrestrial TV. ***Blake's Seven*** ran for 4 x thirteen episode series between 1978 and 1981 and, unlike a large majority of fantasy shows, it does come to a definite end in the apocalyptic final episode, ***Blake***. The entire run is available on BBC Video, whose proposed documentary, ***The Making of Blakes Seven,*** was recently postponed due to contractual problems, even though a large amount of interview footage had already been shot for it featuring interviews with both the cast and crew.

ANDERSON IS GO!

With ***Terrahawks*** and the ***Dick Spanner*** animation series behind him as his last major ventures into telefantasy, Gerry Anderson is set to make a comeback, with a whole slate of productions lined up for the next few years. The revival of ***Thunderbirds*** and his other vintage puppet shows from the1960s have boosted investors' confidence and money has come flooding in, enabling Anderson to start work on his long awaited series, ***Space Police.*** A pilot for the show was shot several years ago, but has been gathering dust until now. Titles for other projects include the near completed animated series ***GFI, Lavender Castle, Astrobots*** and a live-action series to be known as ***Apeman***. For years now, there's been speculation that live-action movies will be made of ***Thunderbirds*** and ***Captain Scarlet,*** with some film industry newspapers even going so far as to predict casting suggestions for the humanoid versions of the characters. It now seems possible that both shows might be revived, with Gerry Anderson Productions utilising the state-of-the-art effects technology currently available to bring them bang up-to-date with the standards of the 1990s competition. With ***Scarlet*** currently a ratings success on BBC2, it seems that the next on the list for a repeat run is ***Joe 90,*** with ***Space 1999*** a distinct possibility after that.

LET'S JAUNT!

After a successful revival last year, a further ten episodes of ***The Tomorrow People*** has recently completed production, comprising two separate five part adventures. A new writing team has been drafted in, with Lee Pressman and Grant Cathro having previously worked on the highly acclaimed childrens' sci-fi comedy, ***Mike and Angelo***. Kristian Schmid, Christian Tessier and Adam Pearce return as the seid tomorrow-type persons, with a new cast member joining the team in the shape of Naomie Harris.

Guest stars lined up include Jean Marsh (former arch-villain from ***Doctor Who,*** and such films es ***Willow*** and ***Return To Oz***), Connie Booth (Polly in ***Fawlty Towers***) and Peggy Mount. With 68 episodes of the original 1970s ***Tomorrow People*** surviving in the Thames Television vaults, someone somewhere is bound to rerun them soon or release them on video tape. The problem is, the latter stories in its eight series run looked a bit, well... It would be ***kind*** to sey cheap. Nevertheless, the nostalgia factor is extrema.

NEWSROUND

After an apparent threat to rest the character for good, in today's politically correct environment, it seems that Alf Garnett may well live again, with a further series of ***In Sickness and in Health*** set to inflame the sensibilities of the moral majority once again early next year...

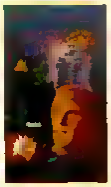
Knowing Me, Knowing You, the popular chat-show-from-hell series on Radio Four, featuring Steve Coogan's monstrous creation, Alan Partridge, is set to follow ***Whose Line is it Anyway?, The Mary Whitehouse Experience,*** etc, and make the trip over to television. Anybody unfamiliar with the character is in for a shock...

After ***Batman - the Animated Series*** comes ***Batman - the Animated Movie!*** With a subtitle of ***Mask of the Phantasm,*** which may be shortened to just ***Phantasm,*** the story - which features a rosta of familiar villians, with the Joker as the main foe - promises to delve into the 'psyche' of the Caped Cruseder...

Latest former TV heroes to be added to the ever-increasing list making the transition to the big screen include ***The Flying Nun*** and ***Casper, The Friendly Ghost***. I kid you not. Rumours abound that ***The Funky Phantom*** will be joining the list shortly. Anyone remember that? And who supplied the Phantom's voice? I'll tell you next month, but don't write - it's just for fun!

WHO HITS THIRTY!

With the Children In Need mini-adventure, ***The Dimensions of Time,*** the repeat run of the Tom Baker story, ***The Seeds of Doom,*** the documentary celebrating the



© BBC

Doctor's 'birthday' and UK Gold's planned mega-screenings, it's difficult to miss the fact that ***Doctor Who*** hit its 30th Anniversery on November 23rd. So, to celebrate right here and now, we've got a bumper giveaway for you!

There'll be just one lucky winner, who will receive the latest BBC Video releases, ***Resurrection of the Daleks*** with Peter Davison and ***The Two Doctors*** with Colin Baker and Patrick Troughton, the latest Audio Collection releases, ***The Paradise of Death*** with Jon Pertwee and ***Fury From the Deep*** with Patrick Troughton, and a copy of the ***25th*** Anniversery book, ***Doctor Who - Twenty Five Glorious Years*** by Peter Haining, which has been autographed by Jon Pertwee, Peter Davison, Colin Baker, Sylvester McCoy and even the Brigadier himself, Nicholas Courtney.

All you have to do is name all the actors who have played the good Doctor on television and film (note that last bit!) Send your answers on a postcard, with your name and address, to WHO GIVEAWAY at the usual Smegazine address.

JUDGE DREDD
THE POSTER PROG

IT'S A STICK UP!

Do exactly as we say, Creep.

Proceed immediately to your local thrill-agent and purchase a unit of JDTPP. Scan the all-new Dredd action strip and then get wise to the latest Dredd movie news. On return to your block, unfold the Poster Prog to expose its specially commissioned mega-poster of Judge Dredd. Place poster on wall. Gaze into the face of Justice.

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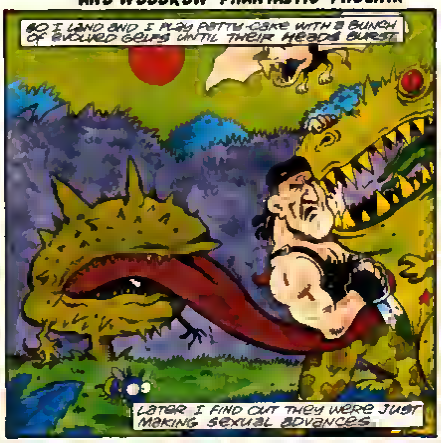
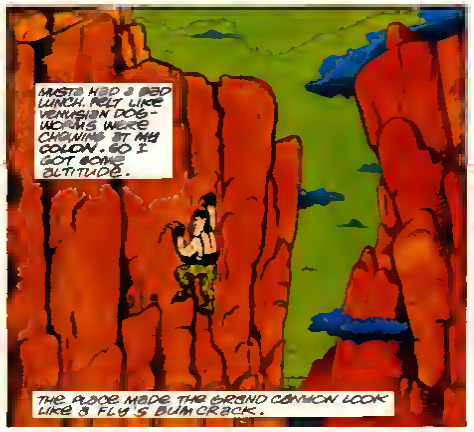
ART GREG STAPLES

CRED DWARF

BY STEVE 'NIRVANA' NOBLE, DAVY 'FABULOUS' FRANCIS AND WOOORDW 'PHANTASTIC' PHOENIX





NEXT UP: TIMESLIDES (WHEN YOU'RE HAVING FUN!)

A DAY WITH DANNY JOHN-JULES

AM

One Thursday morning in April, an unseasonably bright sun pierced through the clouds as we met Danny John-Jules in the reception area of BBC Radio's Broadcasting House. Danny was there to record a radio advert with the Red Dwarf cast, apparently for the television licence fee. "What happened," he told us, "was that the BBC wrote the script and then offered the project to Red Dwarf, but Rob and Doug kindly said - well, they didn't use kind words - but they said it wasn't very good. So then they agreed that Rob and Doug would write the script." Unfortunatley, due to a mix-up at the Beeb, the recording session had to be cancelled, so it was back out to the car and straight home again, with only a brief pause as Danny recognised Paulette Williams, lead singer with dance group *The Positive Gang*, and stopped for a chat.

As Danny battled through mid morning traffic, we asked about Red Dwarf VI. "The guys were pleased, everyone got lots of thumbs up - and the Cat came out very well this year," Danny assured us. "He's more involved now, his part's grown a bit and he's got a few of his smell features back in again." The Cat's enhanced sense of smell, not overly used in the past, has certainly made a comeback in the new series. "Obviously, with the character evolving through the writers, things do tend to be left out - not consciously, but just through the evolution of the character. Other things come up, better sets, new characters, and obviously the whole outlook changes. Kryten started taking a lot of the exposition, so his character was then built up, and they obviously found it very easy to write Kryten into a much bigger part. It's much more difficult to write the Cat a bigger part because he's a much more complex and unusual character."

Now though, the Cat's abilities have been intensified; he can even sniff things out through the void of space. Consequently, as a more useful crew member than before, he often finds himself at the forefront of the action. With all this going on, we wondered if he still had time to be shallow and fashion conscious?

"He is, but he hasn't got as many costume changes as he used to have. He's got sort of a basic costume, which is a black PVC dungaree type all-in-one suit, with a shiny PVC top. Then the accessories and the jackets change, rather than the whole costume." The new costume is retained throughout the series, presumably because of the change of location from 'Red Dwarf' itself to the much smaller 'Starbug'. "There's not as much choice, because obviously he's limited in what materials there are to recycle - the Cat designs his own stuff out of whatever he can find on Red Dwarf, and being on Starbug, there's less choice for him. Maybe he would have said something like 'this looks like a ten change of jacket trip' and then those ten changes of jacket have had to last the whole series, or however long they're looking for Red Dwarf." Danny does sometimes miss the chance to dress up quite as extravagantly as he used to. "The fans went for it as well, you know. They used to like seeing him come out in various changes of costume in the studio. The wilder the costume was, the wilder the audience were when they saw it."

By this time, we had arrived at the Notting Hill house which Danny shares with his brother and sister. He was greeted by a pile of telephone messages - obviously he was very much in demand during his absence! "What's the betting they want me in this afternoon?" Danny asked, as he dialled the number for Essential Music,

Danny as Barrington in Mark Munian

©BBC

who write the score for 'Maid Marian and her Merry Men'. He was right.

After a brief distraction from Danny's car alarm ("It's really playing up at the moment!"), we asked about the pressures involved in recording Red Dwarf VI. With Rob Grant and Doug Naylor now producing the show, and with their multitude of commitments to other projects, the scripts for the new episode were often delivered late. "We literally had the full script the day before, and with the kind of words that are used in the series and the amount of words, it was impossible just to learn it." This made for problems, especially since the shows were recorded live in front of a studio audience. "Having the odd cock-up is all right, but having everybody cocking up regularly in one evening would not do good for the audience's patience, they'd be sitting there fidgeting and then you've lost them!"

To overcome this difficulty, the cast had to make use - for the first time in six series - of an autocue. Did Danny find that a problem? "Yeah, I found it harder because I've never done it before. I mean, I used autocue when I did things like *Jackanory*, but with Red Dwarf, because you have to look away from it, it tends to break the natural look of the piece. If you're not careful, it can look like you're reading idiot boards, which is a bit American - you see those awful American shows where they're reading big boards and it doesn't look too hot! For me anyway, personally, it was a distraction, but there was nothing we could do about it, it was that or nothing basically."

Red Dwarf VI is quite a different programme to its predecessors. Did Danny think the changes had improved it? "I don't think it improved or got worse." Did the absence of Holly help boost the Cat's role? "Well, the kind of lines Holly used to do wouldn't really have suited the Cat, Kryten would have got most of those. It did give more space, but then again, there were four characters before, i.e. Holly, Rimmer, Lister and Cat, and my part was still smaller then. I don't know quite how it worked out, I think a little bit went everywhere really, it got more evenly spread out between the main characters." Rob and Doug had also made a point this year of giving the Cat more to do, although this pleased Danny, he stressed that it wasn't at his insistence. "I could have gone up to them every day and said 'Hey man, how about boosting my part a bit?' You do, don't you, if someone's nagging you! But I didn't do that, I let it happen naturally."

At that point, the car alarm once again interrupted. When Danny returned from seeing to that, we found the conversation turning towards his original audition for Red Dwarf. Danny confirmed what Rob and Doug had once told us (back in Volume 1, No 6), that he made his mark from the start by turning up in character. "I used the description that they had in the script. It said 'black guy appears, sharp suit ..' and obviously, this guy was cleaner than clean. So I went to the audition in a suit, and the suit I wore was what they copied the pink suit from - if you can imagine the Cat's pink suit (used extensively in Series 1), I went to the audition in the same suit, only in black."

"That's why the pink suit looked like it did, because it was an identical copy from mine, only they did it in salmon pink. The salmon pink came from another flash character I played, in a musical that used all *Squeeze* music. Then with the James Brown movements and then the face, Richard Pryor..." Danny demonstrated the two at this point, though unfortunately, his actions do not transcribe well onto paper... "Then the hair was my own hair, you know the bouffant, the Little Richard look. If I hadn't had long hair then..." Danny's hair now is cropped much closer, necessitating the use of a wig during recording. Between series, he also sports the bearded look he needs for his role in *Maid Marian*. "And that's the Cat! That's why, at the end of the day, when I look at the Cat, I can feel very chuffed about it, because it was moulded from a lot of influences and different periods of me as a person."

"...as soon as you meet a fan, you know you've got something special."

"I knew the show, I proved that when I walked into that audition and by the time I read the script, I knew what they wanted. And I did it in an American accent - it wasn't written as an American part, don't forget. I did it in an American accent because when I read the script, it just didn't work in an English accent."

Danny realised at this point that, having filled the kettle, he'd forgotten to turn it on. He attended to that, then set about fixing himself a drink. Danny's morning tipple - "Another little secret you've sussed me on!" - is a mixed fruit juice made up of one banana, one apple and two oranges. "It sounds like Kryten that thing," he told us, indicating his liquidiser. "You wait 'til you hear it, it's his groinal socket in full flow!"

As the 'groinal socket' went noisily into action, we asked about last year's rumours that Danny might not sign a contract for the latest series. These, however, he quickly dismissed. "That's showbiz negotiations! It wasn't because they were sick of me or I was sick of them, it just happens all the time. Believe me, every job you do, you're going to get to the situation where one of you has got to say 'Take it or leave it!' I mean really, it happens a lot, it's not unusual. You read about it in the papers all the time - so-and-so asks for too much money, or he says 'I've had enough of this, I want to go on and become a star,' and then you never hear of him again. There's lots of things you've got to think about." So there's no possibility that Danny might be getting bored with the role? "You can't really get bored with it," he answers, "because as soon as you meet a fan, you know you've got something special."

Danny seems to have been meeting the fans quite often recently; at the end of March, he attended his first convention, the Trek Dwarf con in Leicester. "First of all, I was just going to go there and do autographs and little question/answer sessions, but I ended up getting drawn totally into the auctioning and eveything.

"I went there straight from the last night party for Red Dwarf and, of course, I was shattered. I got to Leicester at 6 in the morning, got to bed about 6.30, then I was up at 12 to start the day. It was good fun though, I mean it was incredible what those people buy, the money they spend on things!" Danny cited one particular auction piece - Colin Howard's engraved glass copy of the cover to RDS 5, which went for a massive £110. "Unbelievable! I was gagging! And the actual picture went for..." But alas, we never got to find out. At that moment, the car alarm sprang into action, and Danny had to leave us once again.

After that, it was time to go our separate ways. We had an appointment elsewhere and Danny was heading down to the gym for a spot of exercise. He promised to pick us up later, to discuss amongst other things the ill-fated *Red Dwarf USA* and the return of Duane Dibbley. Unfortunately, by a cruel and improbable twist of fate, we arranged to meet at a pub that didn't actually exist. Find out how we got out of this cliffhanging situation in next month's soaraway Smegazine!

STEVE LYONS AND CHRIS HOWARTH

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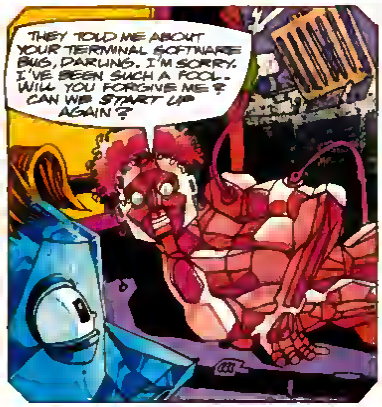

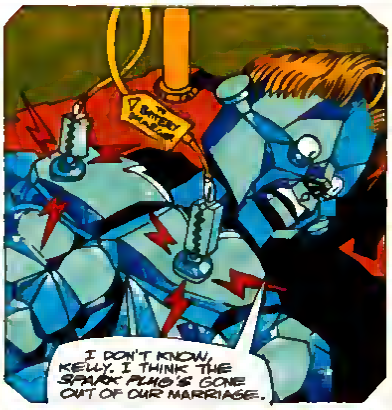

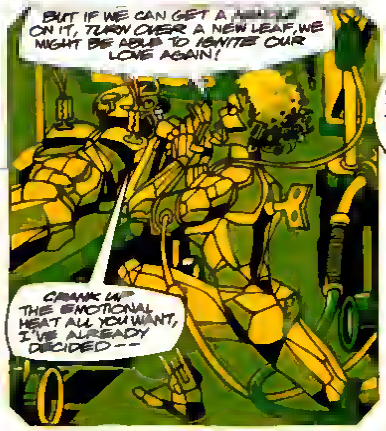

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